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THE

PORTFOLIO

PREPARED & EDITED BY

The Students of

R. I. S. D.

PROVIDENCE

2 College Street, in Market Square.

1956

EDITORIAL STAFF: Sally Nielsen, Editor; Jean Davio, Art Editor; Irene Fredette, Copy Editor; Joseph Hopkins, Production Mgr.; Warren Johnson, Photography Editor; Patricia Ayearst, Advertising Mgr.; George Pappas, Faculty Advisor.

PORTFOLIO

This book is dedicated to the late JOHN HOWARD BENSON *and the late* CHARLES BUCHAN, JR.

"JOHN HOWARD BENSON *will be remembered as a sculptor, a calligrapher and a craftsman by those who did not know him. To those who did know him he will be remembered as a man with the courage to live as he wanted to live and who by example and precept was a great teacher."*

JOHN R. FRAZIER, *President*

CHARLES BUCHAN, JR. *was considered by many as one of our most promising sculptors. We regret that such a promise will go unfulfilled, but above all, we regret the loss of the man.*

PORTFOLIO

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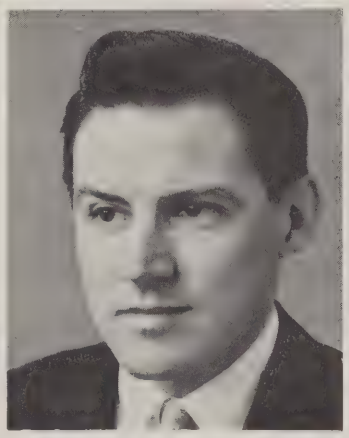
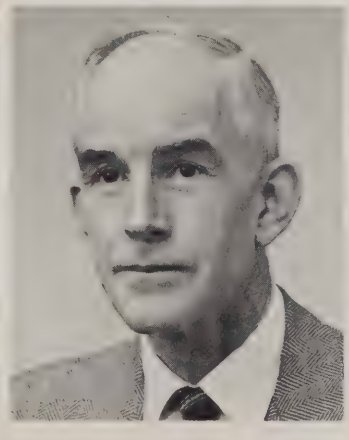
PRESIDENT JOHN FRAZIER is the first R.I.S.D. graduate to become head of his Alma Mater. President for an interim period, faculty, students, and alumni, too, have found reason to commend the wisdom of the Board of Trustees in entrusting to him the exacting responsibilities of the presidency in the delicate time of transition. In the brief period he has this position, he has shown himself to be as wise an administrator as he is an incomparable teacher. In his able conduct of strange new duties, he has demonstrated a keen understanding of the College's overall operation, its purposes, its problems.

FRANCIS J. DEIGNAN, Dean; CHARLES DUNN, JR., Director of Admissions; RAY F. CARMICHAEL, JR., Director of Public Relations; MURRAY S. DANFORTH, JR., Treasurer; GORDON C. ALLEN, Director of Student Association; GEORGE L. BRADLEY, Registrar; E. DEAN FARNSWORTH, Superintendent of Buildings and Grounds.

ADMINIS-
TRATION





ACADEMICS

LIBRARY

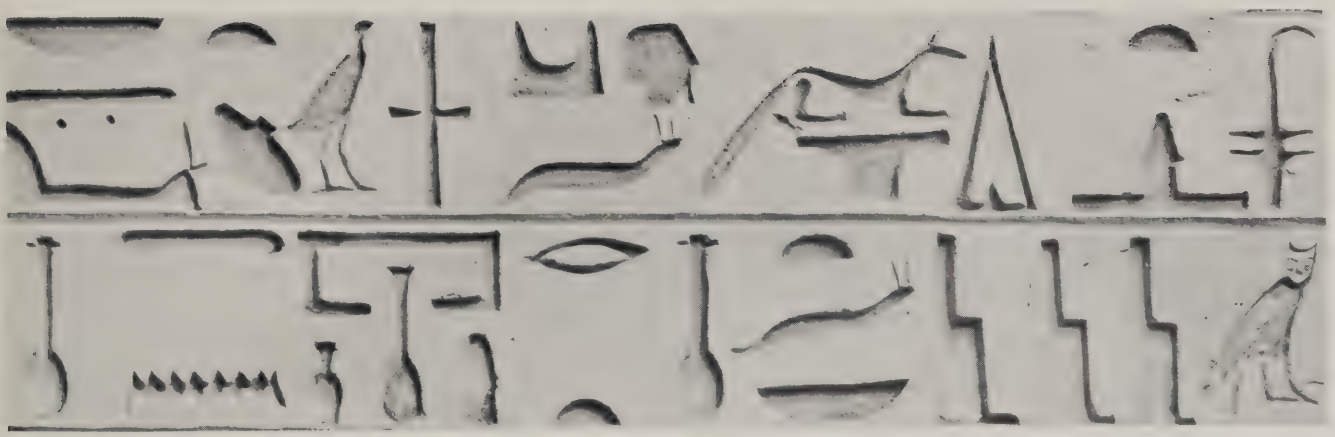
THE BASIC AIMS of the Division of Liberal Arts are inherent in its title, namely, that the several areas of study, whether it be English Composition or World Literature, History of Civilization or the histories of art and architecture, the social sciences or mathematics and physics are considered as arts and illustrate the same principles of design as are studied and applied in the professional fields. The liberal arts subjects are not considered as separate from those studied as design but rather as harmonically enriching and amplifying the same problems as occur in design. Secondly, the joint purpose of the division is to liberate the student, to open up different avenues of approach thereby inducing a flexibility and freshness of attack that is one of the attributes of the successful designer. The study of man, his aims and his ideals and the ways and means by which he has expressed these in a variety of circumstances both in the contemporary world and in former times is the core of the liberal arts studies. His nature and his relation to society are investigated to accord with the fundamental purpose of all education, that of self-discovery, self-criticism and self-understanding of one's manifest duties and responsibilities as a social being.

The fact that Rhode Island School of Design is a college with power to grant bachelor's degree necessitates that any graduate will have been required to have been introduced to several of the liberal fields of study. The constant challenge to the division is how best to present and integrate these several subjects with the training in the professional areas. One method is appreciating the strong ability of the students to use visual material as both inducing new approaches to their work and deducing valid, underlying principles. Hence, considerable effort in research on the design and production of visual aids and their use is characteristic of the members of the division's faculty. These aids are naturally supported by a careful selection of texts and reference material.

Of greatest assistance to the faculty and the students is the school library in providing an abundant source of material both literary and visual. A pleasant and informal atmosphere has been created which fosters serious study and equally important, delightful browsing. The fact that most of the books and periodicals are readily accessible on open stacks tends to break down the assumed compartments of learning and the student is free to delve into unaccustomed areas of thought.

The facilities of the library, consisting of books related to the field of art, the mounted color reproductions and photographs, the clipping files and the slides form together one of the outstanding collections in America and its value both to the faculty and the students in their endeavors is of the utmost importance.

A. E. SIMONSON
Chairman, Division of Liberal Arts

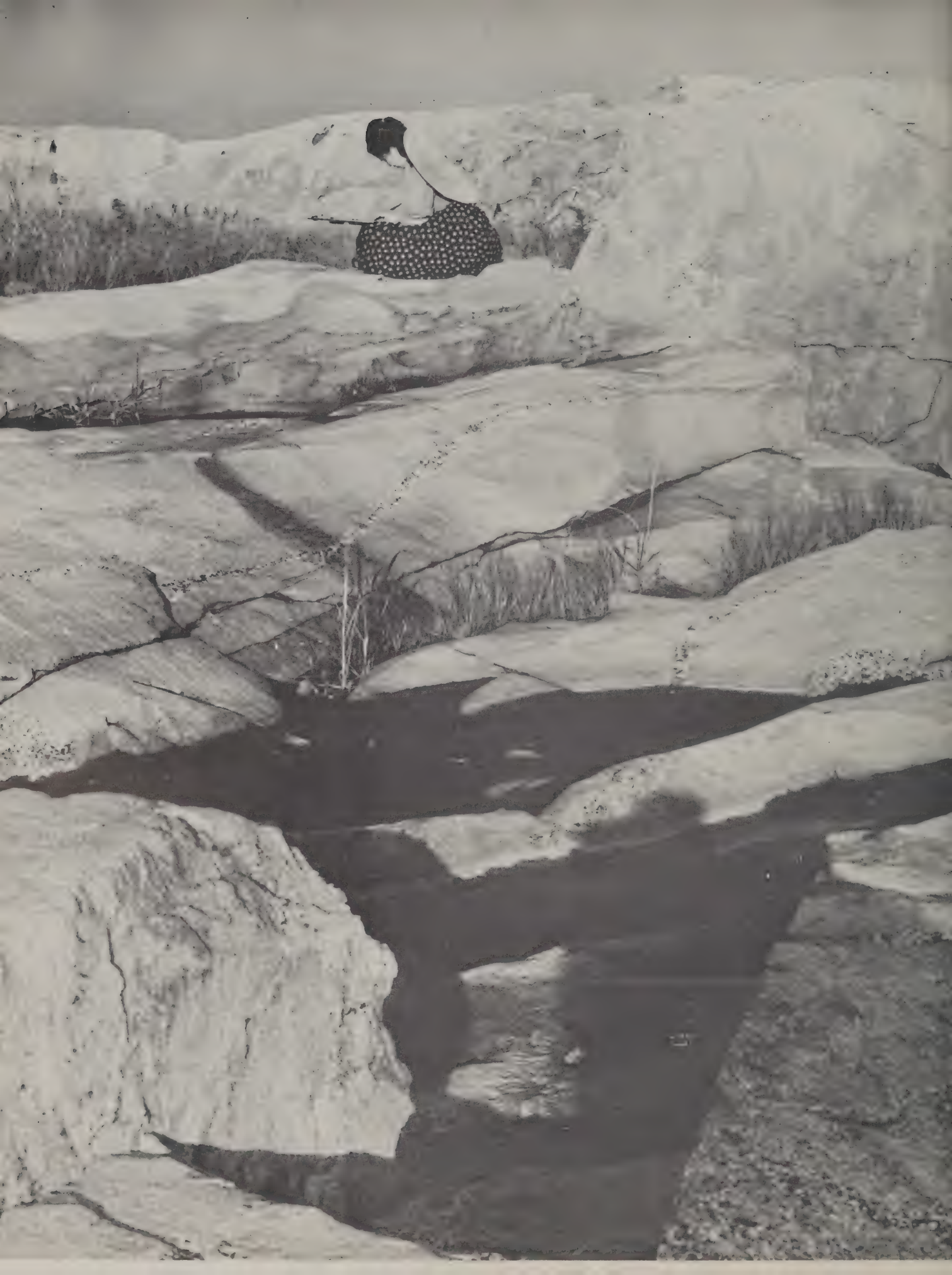


MUSEUM

The Museum of Art is one of the oldest divisions of Rhode Island School of Design, and its origins go back to the earliest years of the institution. Through the years, with the help of devoted friends and staff, it has developed as a working collection of choice examples of the world's art arranged to present a cross-section and a chronological sequence of the history of civilization. This aspect of the collections, however, is emphatically not to be thought of as its principal phase, for no one ever goes to a museum primarily to learn about history or the story of civilization as such. The reason one goes to a museum—the National Gallery, London, the Louvre, or such a smaller place as Fenway Court, Boston, all come to mind—is to see superlatively beautiful works of art, no more, no less. And this is exactly the reason why anyone would visit our Museum—to see such treasures as the head of Ptolemy VI, the Romanesque ivory, the Tintoretto, the Houdon, the Oudry, or our nineteenth century pictures. It is the matter of becoming familiar with the best and then renewing the familiarity time and again which makes for the impact of a work of art. Many years ago Earle Row, the distinguished first Director of this Museum, wrote of the French painter—Millais, I think it was—who said, 'I know *my* Louvre!' and Mr. Rowe made the plea that each of us in the region can and ought to take the same pride and sense of personal identification in our Museum.

A museum has, naturally, three functions: to acquire, to preserve, and to publish. In the broadest sense these mean to garner together the finest and loveliest of the world's visual treasure regardless of historic significance, to put these works into the best of possible condition and to show them as gracefully as possible, and to make them known to all who may be interested (and, if possible, to those who may not care, too) through the various means at the Museum's disposal. The Museum has now for some years through the Museum Committee, that group of disinterested people who are charged with a general superintendance of the Museum, devoted friends, and the staff, been at work to improve its holdings by buying or accepting only those objects of the highest quality and refusing to buy or accept something merely because it fills a gap. The installations are constantly in a state of refinement so that one may now find the Museum an exceedingly pleasant place in which to be. And the Museum, through its *Museum Notes,* which constitute three issues annually of the *Bulletin of Rhode Island School of Design,* as well as the independent publications of its staff, and through its other activities in the way of public relations, is making its treasures known.

DR. JOHN MAXON
Director of R.I.S.D. Museum



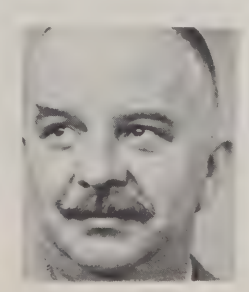
FRESHMAN FOUNDATION

"O This Learning,
What a Thing it is!"

The Taming of the Shrew

"O, this learning what a thing it is!"
How hard it is
and with what toil,
amid the shattered castles
of our old beliefs, we come to know
the complex alphabet
of a new articulateness,
to find there is great
virtue in simplicity,
to see what we had not seen before—
a strange arithmetic of line,
the line of form, the form of space
and the all pervading color
of our environment—
to be aware, yet not to know;
to wonder, yet no answers to find;
to feel the rankling shock
of self responsibility
without the soft security
of precise judgment and reward
for what we thought
was meant for us to do;
when what was meant was only that
we should come to know
that Learning is
but a portion of ourselves
and will be, to some degree,
forever with us,
if we but learn to see.

SAMUEL F. HERSHEY
Chairman, Freshman Foundation



DIVISION OF INDUSTRIAL PRODUCTION

INDUSTRIAL DESIGN, as a recognized field of professional design endeavor, is the junior member of the family of design arts. The date of its birth is obscure. Some say 1925, others 1935, while some folks even claim that it has existed only since World War II. (R.I.S.D.'s first graduate in the established major was in 1942.)

During November ('55) I attended a meeting of industrial designers and industrial design educators at the Philadelphia Museum School of Art. Able men from leading colleges and schools presented thoughtful and thought provoking papers, followed by discussion characterized by intense convictions and differing philosophies.

Notwithstanding the obvious differences in educational philosophies advocated by many of the conferees, there appeared to be comparative agreement on what "industrial design" is.

"Industrial design" has become an idiom. Formerly it has meant many things to many people. To those resorting to the authority of Webster, the choice was so broad that it could have included a penal code (!), design involving manual labor, or just having to do with industry. In practice "industrial design" has become a useful and definitive term. Many definitions exist. Most authoritative definitions include considerations for human satisfactions, man-machine or man-environment relationship, and MASS PRODUCTION. Excluded from the field are the so-called arts and crafts. "Industrial design" is not simply 3-D design.

The usefulness of understanding conveyed by these definitions lies in the possible identification of designers especially equipped to deal with the typical problems of mass production industries. There is no inference intended that an industrial designer must confine his efforts to mass production fields, nor that designers identified principally with the fine arts, the graphic arts, or architecture may not successfully perform in the field of industrial design.

HAROLD PRESCOTT ASHTON, JR., Providence, Rhode Island. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4. CLARICE DAVIS, Randolph, Massachusetts. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4, Secretary 3; Student Council 4.

The divergent educational philosophies expressed at the Philadelphia meeting were not new. In 1944, it was my privilege to preside at the first session of the conference in New York from which came the National Association of Schools of Design. The purpose, discussion, and spirit of that 1944 meeting were so identical with those of the recent 1955 Philadelphia meeting that I was tempted to use my published report of the earlier meeting to explain the latter.

At both meetings, sides were drawn separating those believing in impersonal idealism on one hand from a personal objectivity on the other.

I am glad both philosophies exist. Each deserves support and opposition to ensure healthy maturity.

There is no question that the programs of the two groups of impersonal idealism will occasionally graduate an individual of enormous influence and ability. It is equally true that the overwhelming majority of students in those programs will leave their design schools and design careers simultaneously. It is hard for me to think that a fragment of an unattainable goal is as good for an individual as a broad foundation upon which that individual may build.

The potential genius who graduates from either program, may usually thank his Maker instead of his instructor for success. (Although we all like to take the credit.)

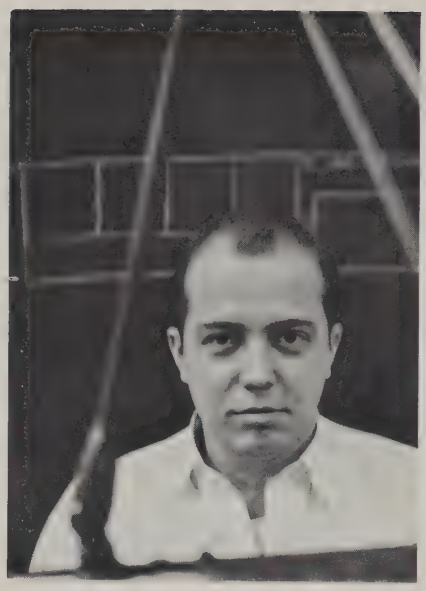
JOHN E. ALCOTT
Head, Division of
Industrial Production

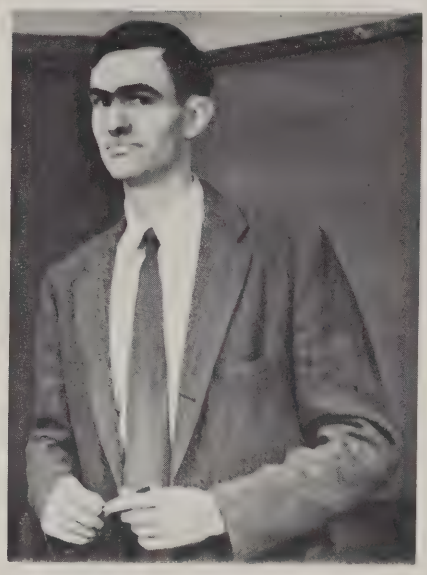
THE DEPARTMENT OF INDUSTRIAL DESIGN

The course of study provided by the Department of Industrial Design is based on a program having as its purpose the training of the student in order that he may take his place in the professional field of appearance design of mass produced products. To accomplish this, the course is designed to develop skills and technical understanding with which the designer will be able to portray his visualization of an object's appearance for the purpose of communicating with others, as well as with himself, the product of his imaginings.

In combination with learning skills and familiarizing himself with the techniques related to material usage, methods of manufacturing and merchandising, the student is exposed to situations typical of those encountered by the professional designer. This experience prepares the student to evaluate his work objectively and to develop a responsive attitude toward the demands which result from a realistic appraisal of the designer's responsibility—to his client and to the consumer of the product he designs.

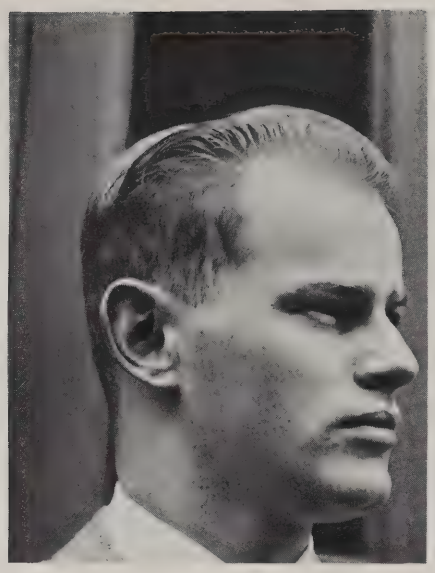
RALPH E. KRUCK
Department Head of
Industrial Design





ANTHONY DISTEFANO, Providence, Rhode Island. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4; 2nd Prize *Rustcraft Competition.* ALBERT ENGELMANN, Springfield, Massachusetts. *BFA—Industrial Design.* Asinof Scholarship 1; Class President 1; Student Council 1; Industrial Design Society 2, 3, 4, 5. ALAN FRENCH, Providence, Rhode Island. *BFA—Industrial Design.* Class President 3; Drama Club 1, 2, 3, 4, President 2, 3; Industrial Design Society 2, 3, 4; Camera Club 2; Student Council 2, 3. PETER GEORGE, Riverside, Connecticut. *BFA—Industrial Design.* Sailing Association 2, 3, 4, Commodore 3, 4; Industrial Design Society 2, 3, 4, Treasurer 2, 3; Student Council 3, 4; Ski Club 1, 2. MANFRED HEGEMAN, Wellesley, Massachusetts. *BFA—Industrial Design.* Industrial Design Society 3, 4. OSKAR HEININGER, Burlington, Vermont. *BFA—Industrial Design.* Drama Club 2, 3, 4; Student Council 4; Industrial Design Society 2, 3, 4, Vice President; Ski Club 1; Fine Arts Society 4.

RICHARD MERRILL, North Scituate, Rhode Island. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4. JANN MINOR, Providence, Rhode Island.. *BFA—Industrial Design.* Metcalf Scholarship 1, 2, 4; Industrial Design Society 2, 3, 4; Student Council 3; Newman Club 4; Blockprint 3; Glee Club 4. HAROLD EUGENE NORTH, Monson, Massachusetts. *BFA—Industrial Design.* Industrial Design Society, 3, 4, Treasurer 3, President 4. ROBERT PEAVEY, Stonington, Connecticut. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4. RICHARD STOUGHTON, Morristown, New Jersey. *BFA—Industrial Design.* Industrial Design Society 2, 3, 4. CHARLES ZEHNDER, Newark, New Jersey. *BFA—Industrial Design.* Industrial Design Society 3, 4.



DEPARTMENT OF MACHINE DESIGN

THIS DEPARTMENT is unique in that it follows a cognate engineering program specializing in the design of industrial machinery. It is closely related to mechanical engineering but is distinctive in that the students upon graduation are well versed in the methods of modern mass production and are ready actually to produce the day they go to work. This is due to the careful training in Engineering Drawing which is followed by Machine Elements, Kinematics, Tool Design and finally Machine Design. The student has not only learned to portray any three dimensional object on two dimensional paper, but he has also learned what good design is and how to improve existing designs. Behind this industrial know-how is an excellent mathematical background which carries the student through Integral Calculus. Mathematics is vitally important in the study of statics, dynamics, strength of materials,

DONALD BENSON, Shrewsbury, Massachusetts. *BS—Machine Design.* Machine Design Society 1, 2, 3; Student Council 1; American Society of Tool Engineers 1, 2, 3. EUGENE CARAMANTE, Providence, Rhode Island. *BS—Machine Design.* Machine Design Society 1, 2, 3, 4; Secretary 2, 3, 4; Bowling League 3, 4; Dance Band 3; American Society of Tool Engineers. JOSEPH D'AMBRA, Providence, Rhode Island. *BS—Machine Design.* American Society of Tool Engineers; Machine Design Society 2, 3, 4. KENNETH DORE, Cranston, Rhode Island. *BS—Machine Design.* Machine Design Society 1, 2, 3, 4, President 3; Sailing Association 1, 2, 3, 4, Vice Commodore 2, 3; Student Council 3, 4; Dean's List 3; Bowling League 3.

MORRIS MINGUY, East Greenwich, Rhode Island. *BS—Machine Design.* Machine Design Society 2, 3, 4, Vice President 2; American Society of Tool Engineers. HELFRID W. PETERSON, Pawtucket, Rhode Island. *BS—Machine Design.* Machine Design Society 1, 2, 3, 4; Student Council 1, 3; American Society of Tool Engineers; Glee Club 1. KENNETH PROSSER, Charlestown, Rhode Island. *BS—Machine Design.* American Society of Tool Engineers; Machine Design Society 1, 2, 3, 4; Student Council 2. HAROLD THURMAN PROSSER, JR. Charlestown, Rhode Island. *BS—Machine Design.* American Society of Tool Engineers. ROBERT ARTHUR SANDERSON, Wayland, Massachusetts. *BS—Machine Design.* Machine Design Society 3, 4; American Society of Tool Engineers. PAUL YALE, Providence, Rhode Island. *BS—Machine Design.* Machine Design Society 1, 2, 3, 4.

analytical machine design, thermodynamics, and fluid dynamics. Physics, chemistry and metallurgy round off the technical side of the training. In order that the graduate may be a better man for himself, his family and also for his employer, a well-balanced program of liberal arts courses is also provided.

As for the future of the graduate, it now appears that he will be ever more in demand in the coming years. Automation plays directly into his hands, and there is no question but what automation is here to stay and will increase many fold in the years to come.

The machine designer will someday sit back in the leisure time provided by his twenty-five hour work week and say, "This I have helped to contribute to humanity. A man may now not wear himself out with physical toil from dawn to dusk but he has leisure time and the opportunity to enjoy the finer things of life."

GILBERT S. STAFFORD
Head, Department of Machine Design

DIVISION OF TEXTILES AND CLOTHING

EDUCATIONAL PREPARATION for a career in the textile and its allied industries, apart from a general education and the personal attributes of initiative and character, requires an appreciation and understanding of the principles of style, design and color and a basic knowledge of the peculiarities of the raw materials, both natural and synthetic, from which textile products are made. The first concern is with tastes and needs, the second with the chemical and physical characteristics of the raw materials.

Today this oldest of our industries is regarded as one of our newest. Tremendously research-minded it is rapidly changing from a craft to a science. It has introduced many new man-made fibers with many more now in the test tube or pilot plant. Founded on a basic human need the industry is now more sensitive to the ever-changing requirements of today and tomorrow.

To the worker of the future it will mean less drudgery in repetitive jobs; to the designer, engineer and chemist, with imagination and creative ability, it presents a challenging opportunity. Preparation for a successful career in this new industry therefore includes basic study in the broad fields of art, science, engineering, management and manufacturing techniques.

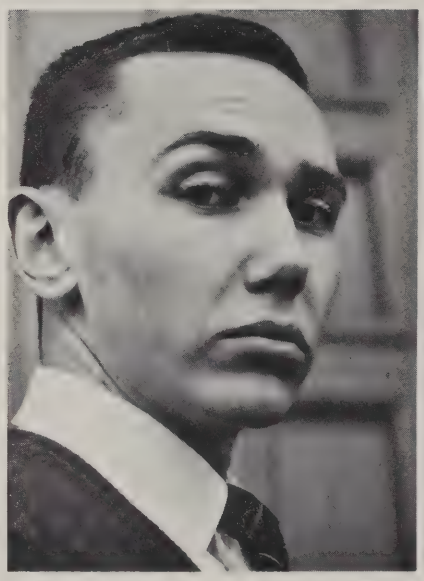
The Textile Division of Rhode Island School of Design is unique in its educational objectives offering major courses in Apparel Design, Textile Design, Textile Chemistry and Textile Engineering, using the facilities of the entire institution as a whole. All four programs of study combine the basic fundamentals of a general education, designed to stimulate reasoning, with the professional training needed to equip young men and women for their chosen field.

The division is extensively equipped with modern machinery of commercial proportions making possible the actual design and construction of yarns, fabrics and apparel from raw material to finished product. In addition its laboratories are equipped for scientific research and testing—microscopic, physical and chemical—and for experimentation in coloring, printing and finishing.

When the graduate enters into the business or professional world with a broad appreciation of all the arts, he will bring to his chosen field a trained mind and hand and a background which has prepared him to make a contribution to the community at large as well as to his profession.

WILLIAM D. FALES
Chairman, Division of Textiles and Coloring

NECLA F. BABACAN, Istanbul, Turkey. *BFA—Textile Design.* Everglaze fellowship; Glee Club 3, 4. KENNETH CARLSON, Providence, Rhode Island. *BFA—Textile Design.* NAOMI BARBARA DANOVITCH, Newton Center, Massachusetts. *BFA—Textile Design.* Glee Club 1, 2; Sailing Club 1, 2. JOANNE L. EGAN, Woonsocket, Rhode Island. *BFA—Textile Design.* Newman Club 2, 3, 4, Corresponding Secretary 3; Spectrum 3, 4, Copy Editor; Class Treasurer 4. PATTI E. GREENMAN, Springfield, Massachusetts. *BFA—Textile Design.* New England Textile Foundation 1, 2, 3, 4; Horace Smith Fund 1, 2, 3, 4; Asinoff Scholarship 1; Textile Club 2, 3, 4, Vice President 3; Glee Club 1, 2, Accompanist 2; Film Society, Vice President 3. CYNTHIA GORDON JONES, Stockbridge, Massachusetts. *BFA—Textile Design.* New England Textile Foundation 1, 2, 3, 4; Drama Club 2; Student Council 3; Dean's List 2, 3.



JUDITH ANN KAUFMAN, Lynbrook, New York. *BFA—Textile Design.* Student Council 3, 4, Vice President 4; Class Vice President 4; Bal Masque Committee 3; Social Committee, Chairman 4; Take-A-Break Committee, Chairman 4. JAMES MOSCH, Wyckoff, New Jersey. *BFA—Textile Design.* Basketball 1, 2, 3; Celanese Fabric 2nd prize, 3. LESLIE RODGERS, New Rochelle, New York. *BFA—Textile Design.* GLORIA SCHOCHOR, Spring Valley, New York. *BFA—Textile Design.* WILLIAM R. E. WILDPRETT, Warwick, Rhode Island. *BFA—Textile Design.* Newman Club 1, 2, 3, 4, Treasurer 2, 3; Sailing Association 2, 3, 4, Commodore 3; Textile Club 4. BABETTE A. WITTENBERG, Bronxville, New York. *BFA—Textile Design.* Drama Club 2, 3, 4; Glee Club 1; Textile Club 2, 3, 4; Student Council 4.

DEPARTMENT OF TEXTILE DESIGN

THE CURRICULUM for the student in textile design provides a sound foundation in design and a further development of his freshman year. Designing of two dimensional surfaces is explored more intensely in relation to materials and processes. We move from the problems of the textile-designer-craftsman in our second and third years to those of the designer-technician in industry in our fourth. The workshop program offers maximum opportunity for individual development as artists-textile designers in whatever area the student wishes to specialize (woven or printed).

In the sophomore year the student is instructed in the fundamental technical processes, such as setting up warps, warp winding, working drawings and drafts, etc. The work of the department throughout the year stresses the study of yarns and fibers, and experimentation with various techniques. Experimentation with the painter-printers media are encouraged so that an intelligent understanding of abstract and pictorial presentation is developed.

In the junior year designing for the power loom introduces the problem of mass production. A study is made of the more complex handweaving techniques and various fabric and yarn dyeing processes. Further study in surface-decoration is made for the various hand printing processes such as silk screen and photographic techniques.

In the fourth year students select whichever area of specialization (printed or woven) they wish and devote their time to research. In the early part of the year the student is expected to undertake research in merchandising and designing fabrics for specific price brackets. In the latter part of the year he has complete freedom in research and a truly personal approach is encouraged. His portfolio is developed and made ready for his job ahead.

ETHEL CUTLER
Head, Textile Design Department

JAMES E. FARRINGTON, Wickford, Rhode Island. *BS—Textile Chemistry and Coloring.* N.E.T.F. Scholarship 1; Textile Club 2, 3; A.A.T.C.C. 3, 4; Student Council 4. JOHN JOSEPH FEROCE, Greenwood, Rhode Island. *BS—Textile Chemistry and Coloring.* Textile Club 1, 2, 3, 4; Ski Club 1, 2, 3; A.A.T.C.C. 4; Basketball 1. ANDREW W. FRANCIS, JR., Bristol, Rhode Island. *BS—Textile Chemistry and Coloring:* Collins and Aikman Corporation Scholarship 1, 2, 3, 4; Dean's List 1; Student Council 2, 3, 4; Textile Club 1, 2, 3, 4; A.A.T.C.C. 1, 2, 4; Newman Club 1, 2, 3, 4, Regional Representative 4; Glee Club 1, 2, 3, 4; Spectrum 1, 2, Business Manager 2; Portfolio 4.

DEPARTMENT OF TEXTILE CHEMISTRY AND COLORING

THE INCREASING IMPORTANCE of science in our modern way of living makes it imperative that college men and women who are preparing for any industry should be trained in the scientific aspects of that industry. Especially is this true of the textile industry for it is in the fields of synthetic fibers and the many chemical processes and finishes that some of our most dramatic advances have come. Thus, the super-strong tire cord, faster colors for upholsteries, and crush-resistant fabrics for dresses and suitings are only three of the many cases whose foundations are based on pure and textile chemistries.

To provide such a training, Textile Chemistry consists of a four-year curriculum stressing the chemistry of the industry's fibers and materials.

The department also strives to provide a thorough understanding of the pure chemistries that are applicable to any industry. In addition to these, there are the equally useful specialty courses, such as microscopy, dyeing, textile testing, and finishing. And to "round out" the development of the student for executive or chemical research positions, or for graduate work, courses in psychology, textile engineering orientation, economics and other courses as well are scheduled in such a manner that a well-balanced program results.

ALAN D. GROVER, North Smithfield, Rhode Island. *BS—Textile Chemistry and Coloring.* Owens Corning Fiberglass Scholarship 3, 4; A.A.T.C.C. 1, 2, 3, 4, Treasurer 4; Textile Club 1, 2, 3, 4; Dean's List 2. CHARLES PETER MASTERSON, Saylesville, Rhode Island. *BS—Textile Chemistry and Coloring.* Textile Club 1, 2, 3, 4; A.A.T.C.C. 2, 3, 4; Newman Club 3, 4; Student Council 3.

EDWIN BENZ, Providence, Rhode Island. *BS—Textile Engineering.* A.A.T.C.C. 1, 2, 3, 4; Textile Club 1, 2, 3, 4; Newman Club 4. LEON THERRIEN, Pawtucket, Rhode Island. *BS—Textile Engineering.* Student Council 1; Textile Club 1, 2, 3, 4; A.A.T.C.C. 1, 2, 3, 4. BYRON WATERMAN, JR., Barrington, Rhode Island. *BS—Textile Engineering.* Textile Club 1, 2, 3, 4; Sailing Association 2, 3, 4; A.A.T.C.C. 4.

DEPARTMENT OF TEXTILE MANUFACTURING

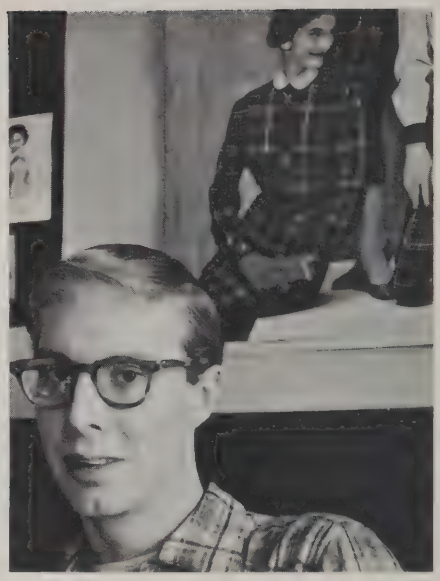
Widespread Advances both in science and in the precision control of present-day production have created many opportunities for the young man or woman who has a basic knowledge in this particular field.

The textile industry is, as a result of the growth of the synthetic fiber field, becoming more and more dependent upon scientific and engineering principles for successful operation and development.

A sound scientific and engineering background is considered essential today whether the individual to be trained aspires to production, research, administration or executive activities. Therefore, the course is planned to give a broad understanding of the principles involved in the technical designing and construction of yarns and fabrics based on an engineering approach through courses in mathematics, physics and chemistry. Both technical and practical study begins with the raw materials and ends with the finished product. A knowledge of the basic peculiarities of all fibers, natural and synthetic, is considered essential. Courses in microscopy and the physical testing of yarns and fabrics emphasize the scientific control required in modern industry.

General education courses in social relations, the history of civilization, English, speech and report writing are further emphasized by problems and lectures on industrial management.

WILLIAM D. FALES
Chairman, Division of Textiles and Coloring



HELENE YVONNE CAPILLON, Attleboro, Massachusetts. *BFA—Apparel Design.* Take-A-Break Choreographer 4; Dean's List 2. JACQUELINE LENORE CHAPMAN, Concord, Massachusetts. *BFA—Apparel Design.* Glee Club 1, 2, Secretary 2; Textile Club 2, 3; Student Council 2, 3; Dean's List 2; Ski Club 2. DAVID WILLIAM COULTER, Newton, Massachusetts. *BFA—Apparel Design.* Drama Club 1, 2, 3, 4, Drama Club Key 4; Student Council 4; Glee Club 1, 2.

JUDITH SUSAN SASKA, Forest Hills, New York. *BFA—Apparel Design.* Drama Club 1, 2, 3, 4, Board 2, 3; Textile Club 2, 3, 4; Portfolio 4; Athletic Association 1; Film Society 1, 2, 3, 4; Take-A-Break Costume Designer 4. JEAN THOMPSON, Cherry Valley, Massachusetts. *BFA—Apparel Design.* BEVERLY WHITE, Groton, Connecticut. *BFA—Apparel Design.*

DEPARTMENT OF APPAREL DESIGN

THE APPAREL DESIGNER, in order "to assume with confidence a responsible professional career, must have: 1. A rich background in historic fashion; 2. Complete mastery of all the skills required to interpret that background; 3. A knowledge of contemporary trends in art and economics; 4. A knowledge of people, what they do and what they need." Edna Woolman Chase, Editor of *Vogue*. The foundation of the apparel design department rests on these four points.

This department attempts to fulfill the needs of manufacturers by presenting an accurate cross section of the garment industry. During the first year mass production methods are stressed, with simplicity and low cost manufacturing as the primary attributes of design. With each year, production standards rise, as does the intricacy of design, culminating in the high styling of top level work. These actual trade techniques are supplemented by equally broadening courses in fashion trends, sketching, and costume evolution, all of which give the graduate of this department a solid background for the competitive world of fashion.

NELLE W. LINK
Head, Apparel Design Department

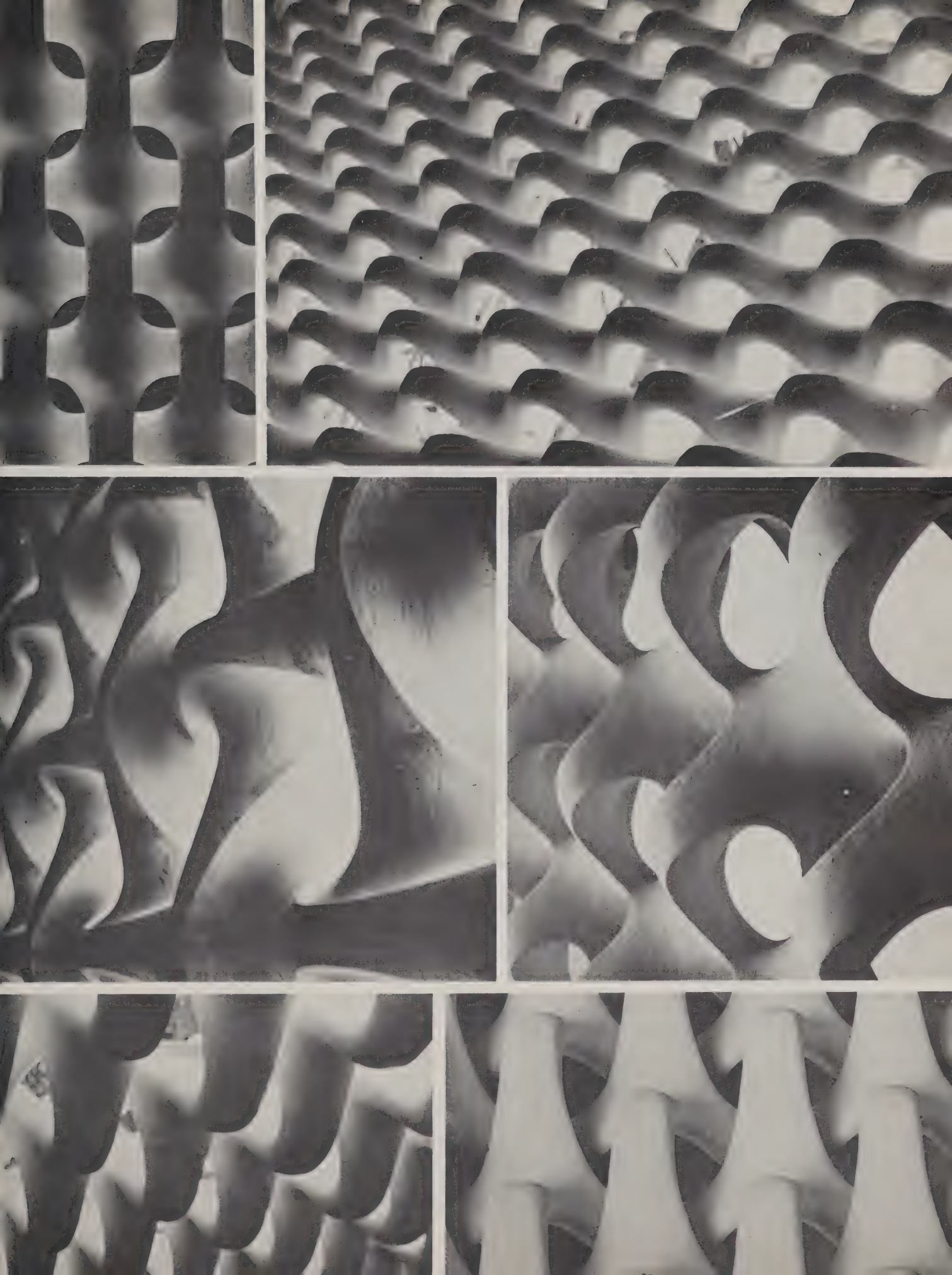
DIVISION OF PLANNING

The Division of Architecture, formerly the Division of Planning, comprises the Departments of Architecture, Landscape Architecture and Interior Architectural Design. Although these three departments train students to obtain different degrees, each has a curriculum arranged to encourage a common pattern in education, especially in the design courses. This is possible because of the versatility of the faculty who have been trained in more than one field professionally; for instance, three members of the faculty hold two professional degrees in allied fields—architecture and landscape architecture, planning and architecture. This allows a certain amount of flexibility in training which fosters an understanding and respect among the faculty and students and creates a feeling of unity among the three departments. This versatility is a factor in directing the student to develop as a designer in the broadest meaning of the term. However, the emphasis is not confined to aesthetic logic, for the basis of instruction is related to an awareness of the social and human aspects of the times. The philosophy of designing isolated objects is not subscribed to in this division; therefore, it is necessary to stimulate the students to think properly in their designing by introducing them to the technical and social changes in our society. This method of education creates a basis for confidence in the students' ability to design as well as a basis for developing a critical faculty without which no designer is outstanding. The division teaching continually stresses the need for developing intellectual curiosity, a personal philosophy and a set of ideals which will benefit and guide him throughout his professional life. Our aim is to graduate students who are dedicated to the creative act and who thoroughly understand that only by imaginative interpretation is it possible to create a significant environment for humanity.

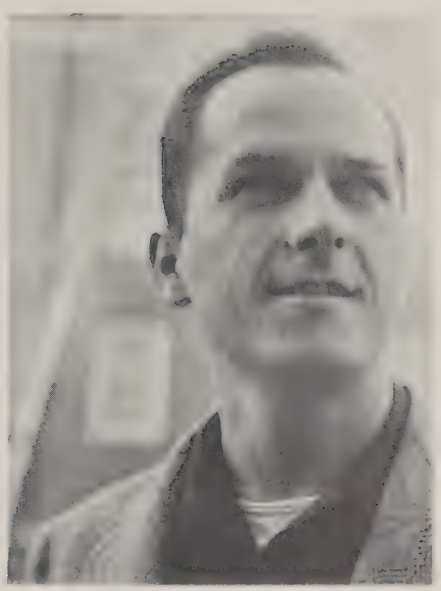
The Department of Architecture *provides a thorough training for the professional practice of Architecture in which methods of research and interpretation of scientific information are used as a basis for design instruction. However, emphasis is on developing the student's imagination and creative powers. As design cannot be taught, but must be learned, there is an attempt to create an atmosphere within the department which will foster learning. A student is encouraged to form his own philosophy rather than follow established ones because to be creative he must have a "mind of his own" and when combined with common sense will produce the best guide toward philosophical thinking. The student's training thus is designed to develop within him a sense of analysis as well as a creative ability.*

When creating new ideas in design, the student should be cautious and trained to interpret the significance of new ways of thinking as well as understand their importance. Therefore, each student should develop his own critical faculty which will be trustworthy and objective. He should develop these faculties within himself until they become second nature, for only through considered self criticism will the architect produce works of merit worthy of respect in the future.

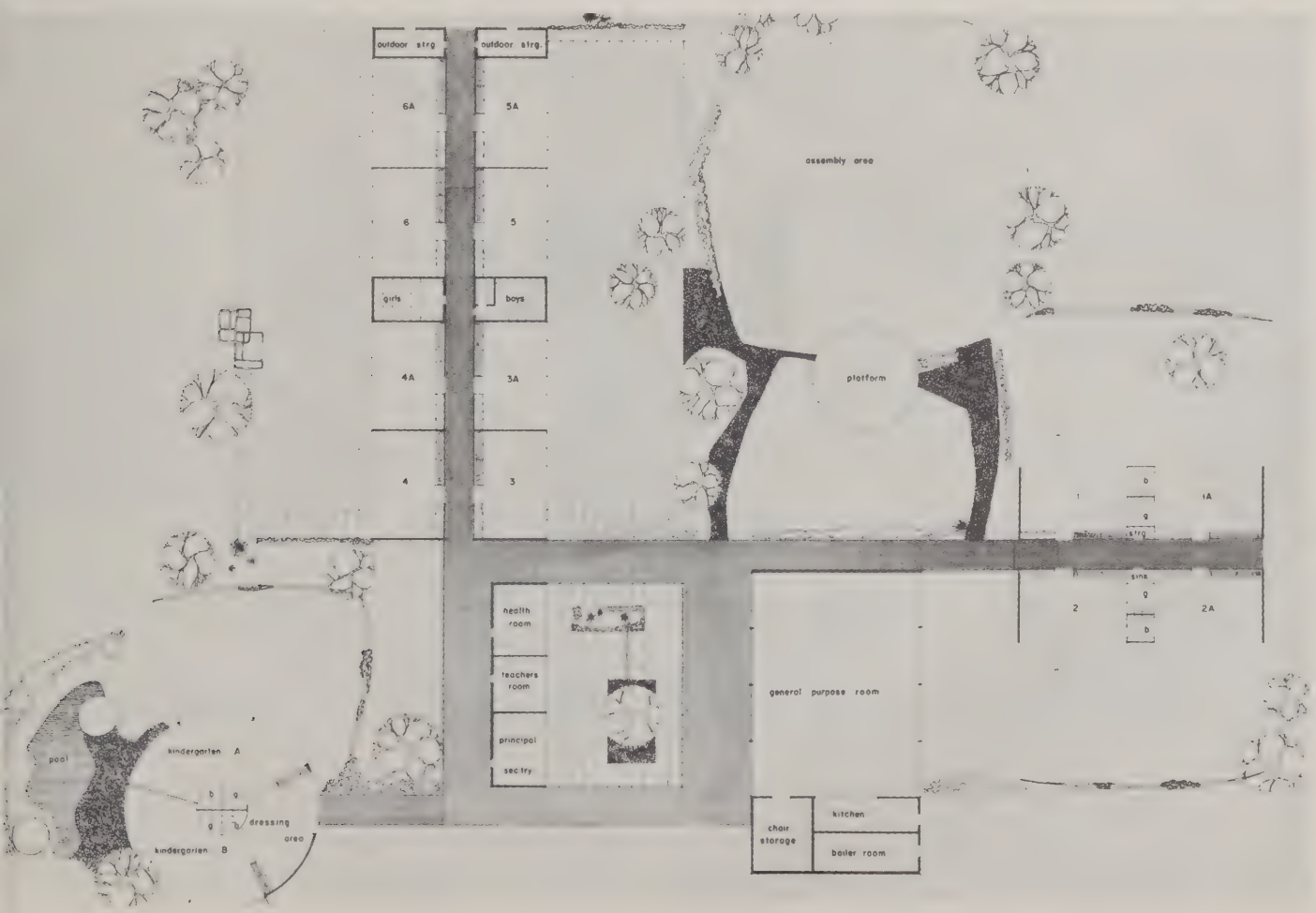
J. CAROL FULKERSON
Chairman, Division of Planning

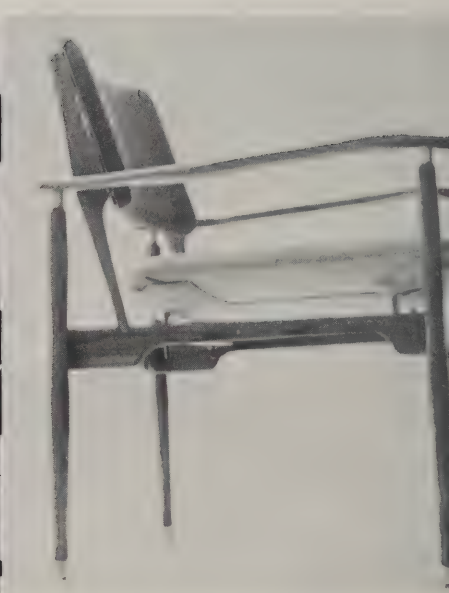


HARRY CRUICKSHANK, Providence, Rhode Island. *BS—Architecture.* Student Council 2; Architectural Society 2, 3, 4, 5, Board of Directors 4, 5; Good Design Exhibition 3; Assistant Instructor of Design 5. ARTHUR HACKING, JR., Cranston, Rhode Island. *BS—Architecture.* Architectural Society 2, 3, 4, 5; Basketball 1, 2, 3, 4; Bowling League 4; Good Design Show 3; Spectrum 1. STANLEY P. JAMES, Lynchburg, Virginia. *BS—Architecture.* Architectural Society 1, 2, 3, 4, Board of Directors 3; Bowling League 3, 4; Dean's List 2, 3. ARTHUR ROBERT KLAESON, JR., Rehoboth, Massachusetts. *BS—Architecture.* Architectural Society 2, 3, 4, 5, Board of Directors 5; Student Council 3; Athletic Association 3; Good Design Show 3; Bowling League 4, 5. AMERICO MALLOZZI, Providence, Rhode Island. *BS—Architecture.* Architectural Society 2, 3, 4, 5, President 5; Student Council 4, 5; Good Design Show 3; Bowling League 4, 5. ROBERT B. RICKER, Hamden, Connecticut. *BS—Architecture.* Architectural Society 2, 3, 4, 5, Treasurer 5; Student Council 5; Bowling.



THEODORE ANTON SANDE, Cranston, Rhode Island. *BS—Architecture.* Glee Club 1; Architectural Society 2, 3, 4, 5, Treasurer 4; Board of Directors; Bowling League 4; Portfolio 4; Dean's List 1, 2, 3, 4. WALTER S. SCHWANER, JR., Lincoln, Rhode Island. *BS—Architecture.* Architectural Society 2, 3, 4, 5; Good Design Show; Student Council 5; Bowling League 4, 5. VICTOR GEORGE ZACKSHER, Bayonne, New Jersey. *BS—Architecture.* Architectural Society 2, 3, 4, 5; Good Design Show 3.





MARY ANN CLEGG, Mount Holly, North Carolina. *BFA—Interior Design.* LOIS GARDNER, Lenox, Massachusetts. *BFA—Interior Design.* Architectural Society 2, 3, 4.

DEPARTMENT OF INTERIOR ARCHITECTURAL DESIGN

WITH THE REALIZATION that the design of a building's interior is integral with its plan and structure and cannot be thought of as a separate factor in design, the interior architectural design student is trained in the same design courses as the architectural student. Because of this the student gains an intelligent understanding of the design of the structure as a whole, and learns that a good design can only be accomplished when the same principles are applied conscientiously to all of its parts. So—in the teaching of Interior Architecture Design—we believe that a person's experience with a structure begins with the chair he sits in, the floor he walks on, or the color, texture and materials of the walls surrounding him.

In his courses, covering all the elements of good design; and in his shop work where he experiences the actual execution of forms conceived to meet contemporary human needs, the student develops a philosophy and a faculty for criticizing objectively all works of art and of recognizing in any of them the same applied principles. In so doing, he develops his own creative ability for becoming an architectural interior designer.

Science and technology continually alter man's activities and habits and its impact greatly influences his created environment. Thus the pattern of man's changing activities tend to become permanent as they are the result of perceiving new needs. This is the stimulant which increases the wealth of the resources of our civilization, causing new forms of expression to be created.

The creation of these new forms and their relation to our environment is a challenge to the man of talent who in turn must solve the task of achieving harmony in our modern civilization. Only the creative talent can perceive the shape of the world of today because he alone envisions the symbols of the culture of our time.

ERNEST LICHBLAU
Head, Department of
Interior Architectural Design

ALAN SHAW LOUD, South Weymouth, Massachusetts. *BFA—Interior Design.* Good Design Show. JAMES MARKARIAN, Worcester, Massachusetts. *BFA—Interior Design.* Student Council 3; Basketball 1, 2, 3; Good Design Show 3; Architectural Society 2, 3, 4. WALTRAUDE KUNIGUNDE SCHLEICHER, New York, New York. *BFA—Interior Design.* Wildprett Scholarship 2, 3; Architectural Society 2, 3, 4, Secretary; Board of Directors 2, 4; Good Design Show 3; Student Council 4; Dean's List 2, 3.

DIVISION OF FINE ARTS

Rhode Island School of Design is a complex of many individuals—faculty, staff, and students—brought together by a common goal, education. The Division of Fine Arts is a vital part of that complex, in itself a parallel to the larger make-up of the whole school. There is a bringing together of individuals who share in the uses of the fine arts as an educational tool. This is the most clearly evident factor that can be said to characterize the Division of Fine Arts.

Fine arts as a tool for education is not a new idea; quite the contrary, it is one of the oldest. As an idea and a practice it had meaning for the Greeks, the Romans, for the Christians of the Middle Ages, for the knowledge seeker of the Renaissance; and today fine arts is a well established part of almost all institutions of higher learning.

Let us consider what peculiar properties of the arts make them useful to education in general. Education has to do with transmission of ideas and activities with a view toward understanding what has gone on before and what is going on now so that we may better be able to live our lives fully and usefully. The arts, as an activity of man, have a long history and a body of tradition inextricably woven into the fabric of human experience. If we are to know what we are and where we come from, contact with the arts is desirable and provides us with a continuing activity against which we may measure our own progress.

Secondly, the measure of success for a work of art is quality, the quality of the work itself, and without regard to other usefulness or application. This is a very important consideration, for the student while he is in school, is able to study and experiment, free of the necessity to meet the pressures and requirements of commerce or the galleries. This sort of study and experimentation provides a background and reservoir of understanding upon which he may later draw, extending and developing this understanding into a useful force which may find expression in a variety of applications. In this sense, the study of the whole makes more potent the understanding of the parts and is in keeping with the sound educational idea of moving in an orderly fashion from the general to the particular.

The final property of fine arts that lends itself so well to the educational idea is the simplicity or primitive quality of the tools and methods involved. It is revealing to consider that for all the varieties of form and expression art has taken in its long history probably no other single activity of mankind has changed so little in its basic concepts, tools, methods, and materials. This means that the student can work as the masters have worked; and there is a real relationship in tools and methods, even though he may deal, in some cases, with highly technical and advanced means, methods and equipment.

Traditionally for this division, the basic disciplines are drawing, painting and sculpture. These disciples find their most direct expression in our everyday life in the fields of illustration, advertising design and ceramics. One might say that the basic disciplines at the same time they have value in their own right, act also as a foundation and support to those other expressions whose requirements are more exciting and demanding. Such requirements being necessary because the final products of the illustrator, advertising designer and ceramist are often results of many cooperating men and techniques, each one of which must do his particular work according to the governing specifications.

Most of our students at some time or other in their school life partake of many if not all of the activities of the five departments within this division. Of course, most of the exchange and interchange of students, courses and teachers is implicit in the curricula of the various departments. There is no need, I think, to point out that departmental designations and curricula are designed not as barriers but as definitions of areas of interest and concentration. There is not much division within the Division.

There is a tendency to talk around the subject of fine arts. One senses the need for justification, sometimes more strongly from those who are practitioners than from anyone else. The fine arts today speak for themselves as they always have, but not always

with the clarity we desire. Sometimes it is a question whether the lack of clarity is the result of poor speaking or poor listening. As an idea that may act upon the making of things by man and does, in fact, become operable at any time that the consideration for all other characteristics outside of quality becomes of secondary importance, fine arts may well be said to be a concern of all of us who make things. Such a concern is not at all limited to any one geographic or curricular area of this school.

In conclusion, I would like to say that the more I have to do with fine arts in relation to teaching and education, the more evident it becomes that there is inherent in it conditions particularly well suited to the idea of education at a high level: suited to the transmission of ideas and provocative thought in such a manner that the receptive student can absorb, expand and work with those ideas and thoughts in a plastic manner. That is, he becomes involved in the problem, not merely a receptacle or storehouse for pat ideas, no matter how good they may be. By their nature the arts are born of the very essence of the plastic idea, an idea governed by a form, susceptible of change, developed in a state of flux and crystallized at a point that is the perfect union of idea, form, and material.

G. A. FRANKLIN
Chairman, Division of Fine Arts

DIVISION OF FINE ARTS

DEPARTMENT OF PAINTING

Deposited within the painting department, almost as though in trust, is a philosophy of art distinct from practical requirements and an assortment of the simplest, oldest and most universally understood artistic means. These means are the crayons, chalks, paints and inks. They are in general the expressive means of our own earliest childhood and of man's beginning as well. These means have remained almost unchanged materially for centuries, while civilization has erected industrial and commercial groups (the hard core of some other departmental philosophies in the college) whose practical uses for these media set the objectives of their study. In the painting department the reasons for their use, that is being an artist, still defy practical explanation, though the power of man to fashion these materials into a profoundly moving language justifies the department's very existence.

Fundamentally the painter will make with paint, chalk or ink a statement of universal truth or a symbol of man's stature which will take his lifetime to accomplish. With these simple means and with the sincere desire of the school to help if possible, the individual painter is encouraged to set his sights on the private, personal creative act second to none the world has known. This does not occur as a flash of inspiration, and means merely that no middleman and no practical need stands between the painter and his competition — a formidable challenge but highly important to the freedom of the creative act.

The accomplishments which set our standards are compounded of knowledge, assimilated skills, logic and a low regard for ignorance in general. Hence we pick up materials simple in themselves but worked with by people anything but simple. The full import behind the urge to put these simple means to work is manifested in a rigorous educational process whether within a stimulating institutional climate or the lonely existence of the self-taught.

It is in the pursuit of this education that the experiences we share with other people are rewarding, and the realization that a considerable body of knowledge will unavoidably be held in common makes it wise to share in the give and take of collective effort to the utmost of our ability.

Drawing and painting in a manner that keeps pace with the individual's ever increasing intelligence is the program of the painting department—the standards are not dependent on practical need. Though the common denominator of the classroom work in drawing and painting may seem something short of inspired, it is unrestricted by special requirements and does in fact rise to impressive heights according to the group's capacity to read freedom into an explanation of principles involved. When the students rise to the occasion in these classes it must be in homage to a principle. No artificial or practical objective exists. There is no special use for the drawing or painting except as it opens the way for further knowledge, greater control, and a heightened curiosity about an important language, all aiming towards the mature intellect with something profound in its mind and a need to express it.

From time to time the student has the sensation that he has performed an important act that cannot be defined in terms of a client requirement. He can be impressed only by a sense of learning in the aggregate. We cannot go beyond that in expressing what Giotto, Tintoretto or Rembrandt learned.

Without altering these objectives the painting department undertakes to reveal the principles of drawing and painting to students from other departments in the school and in that manner fulfills its responsibility to the college as an educational force.

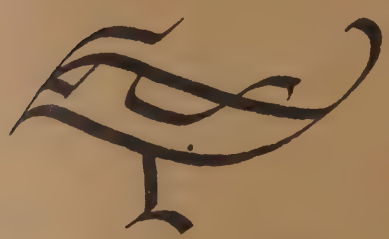
Specifically the painting department provides this educational service without specialization to the Textile Design, Advertising, Illustration and Sculpture departments as well as to its own students at the sophomore level. At this level all the students involved are privileged to work with the instructors who are on the college staff because of their professional ability as draftsmen and painters. For this period in their education they are as much draftsmen and painters, free of trade limitations, as their individual abilities will allow.

At the junior level the fundamental drawing courses in the college have been completed and all but the Illustrators and Painters have turned their attention toward their specialties. What they have learned of drawing and painting in the common workshop of the painting department they now put to work within the reference of their special use for it, according to their departmental interest. On through the third and fourth year the Illustration students continue to study painting as it is offered as a major study without requiring that it be modified to fit their specific needs.

This has the virtue of bringing painter and illustrator alike an uncompromising respect for principles

which are believed to underly painting of any sort. The college believes that it is important that where students, from whatever department, come in contact with the mainstream of a course of study, it should be at the full value of that body of knowledge.

And so it is that the painting department operates as it does, inflexible with regard to what it is best qualified to offer — draftsmanship and painting distinct in themselves and revealed in the full importance of the part they play in the making of masterworks. The individual then goes on to use his knowledge as he sees fit. The department of his choice comes up with the finite objectives he may have felt lacking in his experience in the painting department. If he has made good use of his time in the drawing and painting classes, later, when faced with requirements more to his liking, he will work with ease.



Because the painter must make a personal and unique evaluation of art in its final form, no standards imposed while in school continue to be constant after graduation. Therefore the Painting Department can only offer to its major student a broad education bearing on the total artistic phenomenon but can provide no practical answers and is not justified in prescribing clear cut final objectives. Requirements don't exist outside the painter's personal intellect and compulsion to create. All the great work in existence, while indispensable to his knowledge, can only serve to show him what he cannot, in all honesty, put out as his own. He must set his own requirements, and the sincere artist knows that they are unmercifully exacting.

GORDON F. PEERS
Department Head

DEPARTMENT OF ILLUSTRATION

Illustration is an attitude toward picture making. Communicating an idea pictorially with visual representations that are comprehensible to the audience to which the artist wishes to speak—this is the essence. The pictorial statement by which the professional illustrator communicates is the reproduction; therefore, an understanding of reproduction processes and the proper manner of execution for them is essential.

Invariably the illustrator must create within the bounds of an idea that is given to him. How intelligently and creatively he does this depends upon his attitude and his abilities.

The tools of the fine art artist and those of the illustrator are the same. The difference occurs in the use to which those tools are applied.

HARVE STEIN
Department Head

DEPARTMENT OF CERAMICS

The Ceramic program at R.I.S.D. is an interacting combination of technology and design. While the mastery of techniques is generally essential it is *not* the goal of learning. Familiarity with processes is a means of preventing the medium from standing as a barrier to the creative formation of an object. Technology is only an aid. It helps to develop proficiency and skill, although such abilities are not sufficent in themselves.

It is necessary to go beyond the learning of methods—to draw upon accumulated past experiences. These muliple happenings become reorganized when called forth at various intervals to help formulate a plan for solving the new problem facing the student. Some may call this "native ability," "intuition," "sub-conscious reasoning," "revelation," or any other similar term that sounds mystical and self-important. Certainly this is an over-simplification of how creativity takes place; yet whatever one wishes to call the operation, he should be hazily aware that what he is and what he wants to be in the future depends in great measure on how well he is willing to understand himself.

To design and fabricate creative products requires a way of viewing *all* life as a reservoir of ideas. Nothing is so insignificant that it is to be spurned as worthless. The creative person finds value in the most improbable locale as well as in the most logical situation. From such curiosity flows the reconstruction of impressions into objects which — the *artist* hopes — will fulfill the needs of society. A competent artist should have interests in the whole art field — assuredly stronger interests and abilities in some areas than in others.

A continuous effort should be made to hold a broad concept of art and to develop a working knowledge of as many phases of design as time permits. It is necessary therefore that the student in ceramics begin to form a philosophy concerning the creative act. This is a start toward knowing himself—not as one filled with self-esteem, rather with a consuming desire to improve his understanding of life.

In the study of ceramics traditional views are used as guiding factors. They are not mandatory principles by which "good" and "bad" are judged. Students are urged to visualize how altering conditions affecting daily existence influence contemporary products. The process of personal growth evolves through

experimentation—a search for solutions of current problems, not reproductions of past glories.

A sense of personal responsibility leaves little room for shunning physical labor or of becoming a dilettante. The student attempts to develop working habits that are compatible not only with the material but with his fellow students as well. We hope our students gain the courage to be independent and efficient yet willing to be an integral part of their times, believing wholeheartedly in the future.

LYLE PERKINS
Department Head

DEPARTMENT OF SCULPTURE

The fine design and splendid equipment of the sculpture department are usually the first things that take the visitor's eye, and with some justification since as a visual manifestation of an educational activity it takes an exciting form. However, the VALUE of the activity is perhaps less in evidence since its manifestations are not limited to the exact locale of the studio itself.

This, of course, is the area where the student who majors in sculpture as a preparation for professional activity will do most of his work. He engages in modelling and carving, and the study of the human figure. Methods and materials are important to him but equally important is understanding of what it is that makes the form of that art what we call sculpture. It is this last consideration, understanding sculptural form through experience, that makes work in the Sculpture Department valuable as a basis for the understanding of design in three dimensions. Thus for the Division of Fine Arts the sculpture department is the educational core for those areas of a student's development that deal with three dimensional form.

GILBERT A. FRANKLIN

DEPARTMENT OF ADVERTISING

Advertising design is basically concerned with the problem of communication in order to persuade. In the view of this department advertising design is a specialized phase of a broader field, Graphic Design. Graphic Design is concerned with the graphic arts and the craft of printing.

The task of planning undergraduate studies which will develop artists capable of meeting these basic professional requirements does at times seem near impossible. Pressures from both student and professional for specialized and directly applied technical knowledge constitute a major problem in planning. In our effort to achieve a working balance between technical knowledge and individual expression we try to proceed on the assumption that:

a. design of a form is a function of its use,
b. achievement of form in a design depends upon proper use of tools, of materials, and of the techniques necessary to exploit the full possibilities of tool and material,
c. design of a form is successful insofar as it communicates meaning through satisfaction of psychological or sensuous need.

On one level of interpretation these assumptions relate advertising design to merchandising, to printing, to engraving, to typography, to paper and to the ultimate response of a public or "reader." Insofar as they succeed in this, these assumptions satisfy and describe the technical requirements of our profession. On another level of interpretation, these same assumptions can relate advertising design to an understanding of traditional expression and forms and thereby to an inquiry into man's rational and emotional nature.

The first set of referents requires that we gain knowledge in objective professional practice as well as in the root processes of our craft.

The second set of referents requires that we gain knowledge of ourselves and of fellow human beings as they are given expression in the liberal and fine arts.

Thus our problem is manifold. We try to meet it by dealing with the material content, the "subject matter" so to speak, in breadth as well as in depth. We try to develop individual insight and understanding, with their accompanying urge to explore and invent. At the same time we try to construct a framework of specific knowledge and skills through which finite solution of problems can be given expression.

We have for the past several years been engaged in the development of a Graphic Arts Workshop. By means of the workshop idea each student is free to explore in terms of his particular needs the basic nature of graphic marks reproduced on a plane surface. Incidentally the book in which you read this is largely a by-product of the desire to explore, to relate and to test possibilities of graphic form.

Our workshop, by offering the means to work with type, silk screen, etching, wood or lino cut, photography or engraving make less foreign the basic printing processes.

RANG

HOGWILD

Affluence & Joy for each season.

CLARENDON

April 24, 1956

Connections between the work of the department and the fine arts are acknowledged and their development is encouraged. As a department of the Division of Fine Arts all students spend their sophomore year in the drawing, painting, composition and anatomy courses of the division. During this year they gain in their awareness of visual relationships and individual expression which the fine arts provide. It is important to point out here that our field is acutely sensitive to changes in emphasis brought about by fashion, contrivance, expediency and the mood of the moment. Within this pattern of unreasoned and capricious change of style, the persistent and wholesome values provided by the traditions of the fine arts lend stability and continuity to individual effort in our profession.

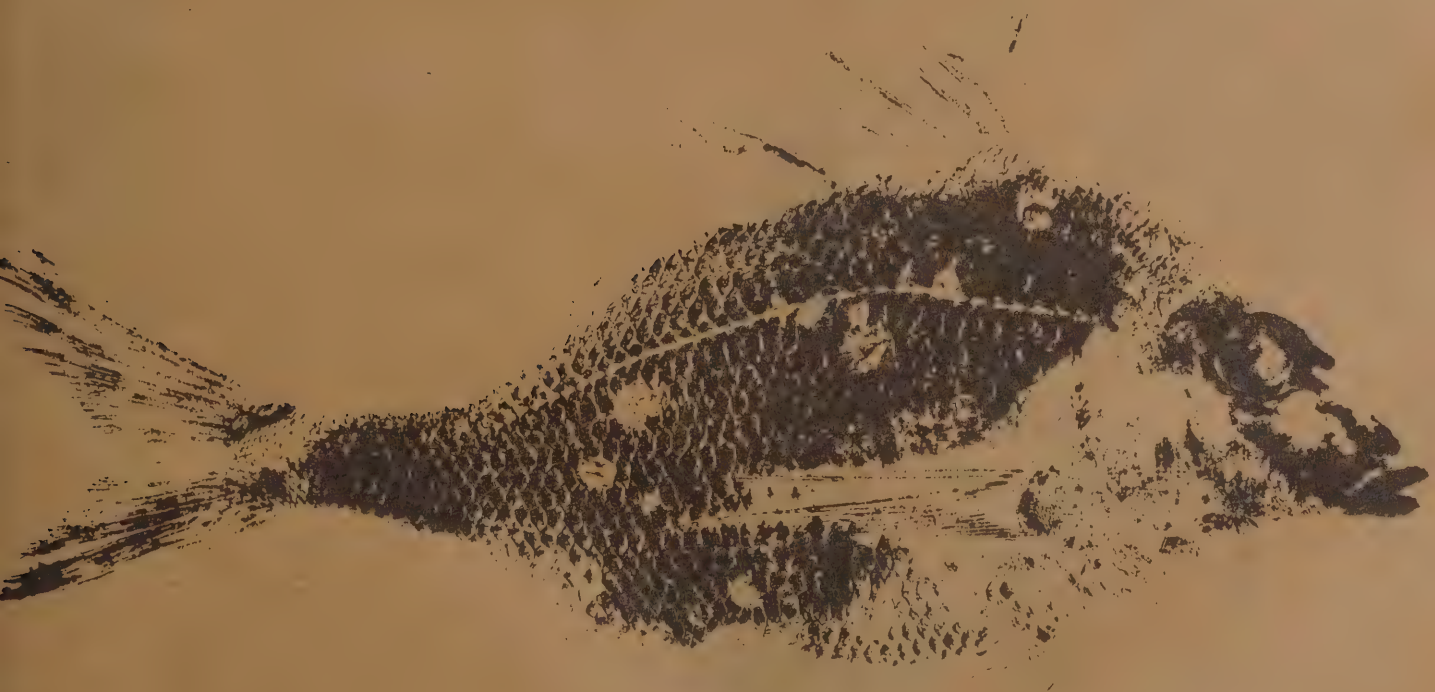
In answer to the hard-headed and quite necessary challenge that we must, as an academic institution, be practical in training students for entering a profession, we try to provide detailed study of professional practice and procedure. Advertising is a business and we make clear the terms in which it, as all business enterprises, fills this role. The study, analysis, planning and programming which go into the formation of modern advertising are concretely studied.

Because of differences in individual capacity and interest, our student is flexible, is diversely equipped. Even though the same background is supplied them all, they can, and in their professional life now occupy, situations as varied as designer for a linotype foundry, agency art director, artist, account executive, salesman-designer for a printing house, layout or production planner for book or magazine publishers, television artist, etc.

We hope that through the student's ability to master and thereby rise above the limiting tendencies of technique, discipline and professionality will grow and strengthen, that they will be united with the student's own sense of purpose in the arts so as to lead him to a discovery of his own interests and abilities and produce in him a commitment to his work which has meaning and thereby the promise of ultimate success.

Our hope as educators is that students in this department will be equipped, not only to practice successfully in a field of their own choice, but also that they will graduate to a life of continued learning. To assist in this we try to supply preliminary knowledge of the techniques and habits of study. A lifelong concern with the meaning of a problem, with the excitement over discovery, with the passion to find form in one's own experience and the experience of others will, we feel, bring the graduate closer to answers to his problems which indeed are the problems of life.

JAMES PFEUFER
Department Head



PRINTMAKING

The current program has grown to meet the needs of the contemporary student artist. Formerly only lithography was taught, but the program now includes etching, aquatinting, and woodcutting as well as lithography. Some of the advanced students are permitted to begin gravure, to combine some of these graphic procedures, to use color.

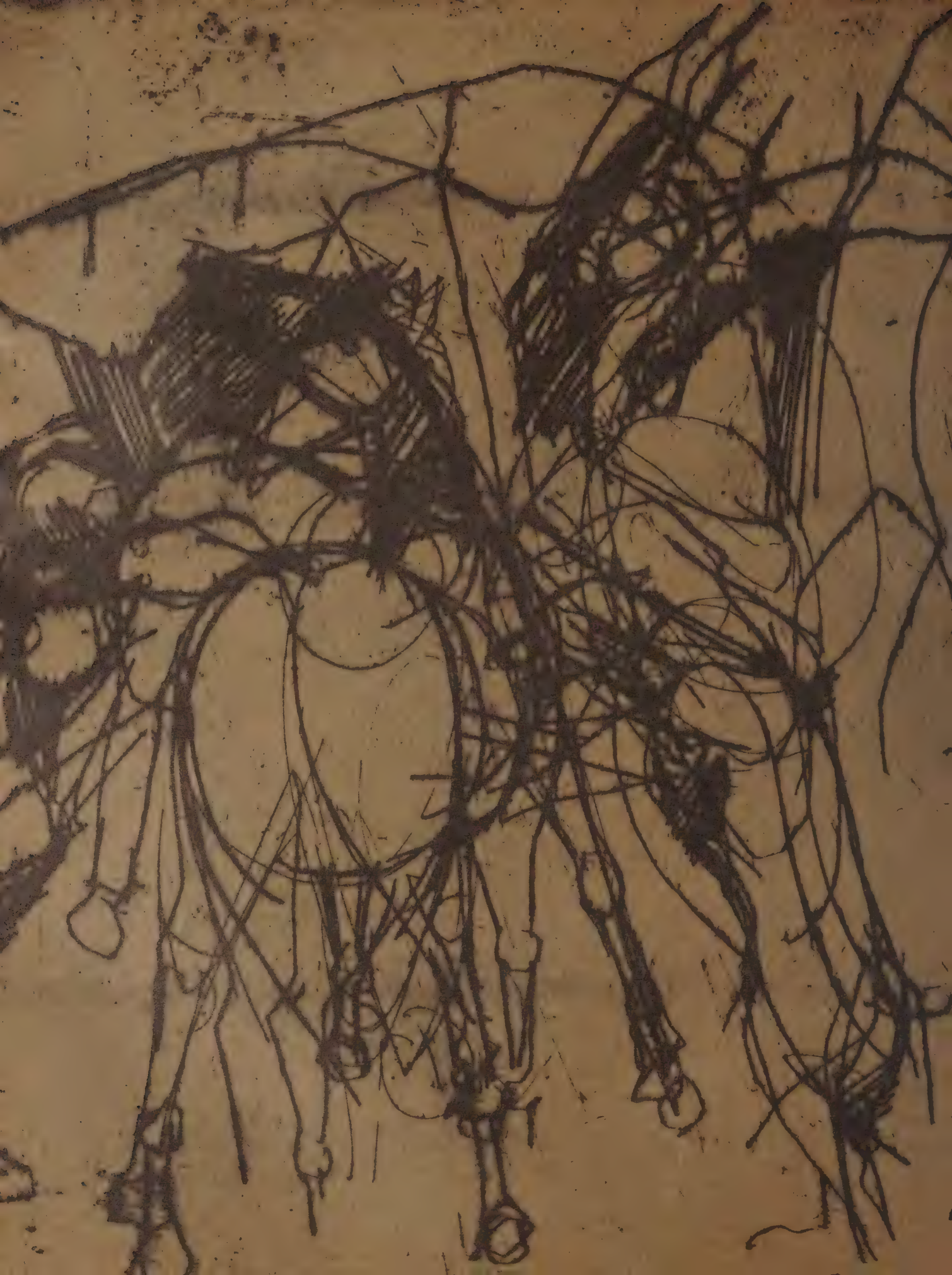
This printmaking is not dealt with as an isolated phenomenon in mechanics, or only as the craft of printing. Rather, an attempt is made to combine all of these techniques into the entire growing awareness of the student working within the drawing tradition of the Rhode Island School of Design.

The classic and renaissance graphic techniques serve as an introduction. Then within the studio workshop the student uses this knowledge as a guide to his exploration into drawing.

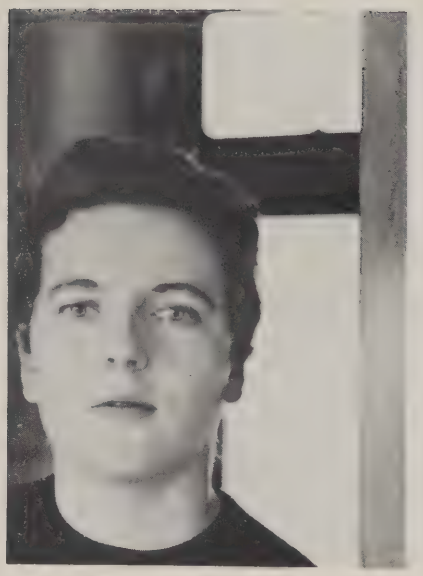
Although these techniques are taught as a pure art form, the methods involved are fundamental in commercial printing. The course serves, therefore, as a pertinent part of the program of the advertising and illustration student.

HERBERT L. FINK

JAN. 17

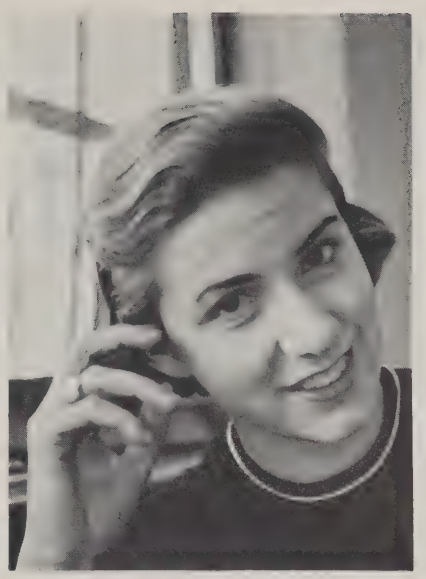


DEPARTMENT OF ILLUSTRATION



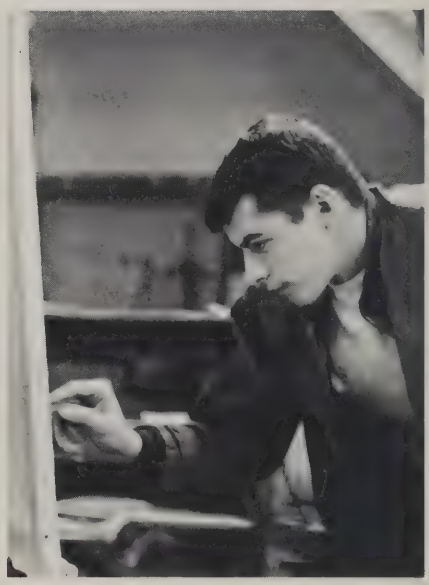
EDITH ALLARD, Norwood, Rhode Island. *BFA—Illustration.* Science Fair Scholarship 1; Class Vice President 2, 4; Ski Club 1, 2, 3, 4, Secretary 4; Student Council 2, 4; Dean's List 1, 2; Drama Club 1, 2, 4. PATRICIA AYEARST, Westport, Connecticut. *BFA—Illustration.* Drama Club 1, 2, 3, 4; Dean's List 1, 2; Fencing 1; Glee Club 1; Portfolio 4, Advertising Manager. JOYCE GRAY BAKER, Providence, Rhode Island. *BFA—Illustration.* DIANE BEEHLER, New Haven, Connecticut. *BFA—Illustration.* PAULINE DUGAS, Attleboro, Massachusetts. *BFA—Illustration.* Drama Club 2; Class Secretary 2; Newman Club 4.

NANCY LOUISE FATZINGER, Springfield, Massachusetts. *BFA—Illustration.* Glee Club 1, 2; Ski Club 1; Spectrum 4, Circulation Manager; Portfolio 4; Assistant to Head of Dormitory 3. EDWARD JOSEPH MAFFEO, New Haven, Connecticut. *BFA—Illustration.* Newman Club 2, 3; Fine Arts Society 4. LEANORA OLIVEIRA, Tiverton, Rhode Island. *BFA—Illustration.* SANDRA PRATT TREACY, Montclair, New Jersey. *BFA—Illustration.* Class Treasurer 1; Glee Club 1, 2, 3; Librarian 1; Drama Club 1, 2; Dormitory President 3; Fire Captain 3. RICHARD HAYWARD SANDERSON, Wayland, Massachusetts. *BFA—Illustration.* Glee Club 1; Fine Arts Society 4. PAULA SCHWARTZ, Mt. Vernon, New York. *BFA—Illustration.*



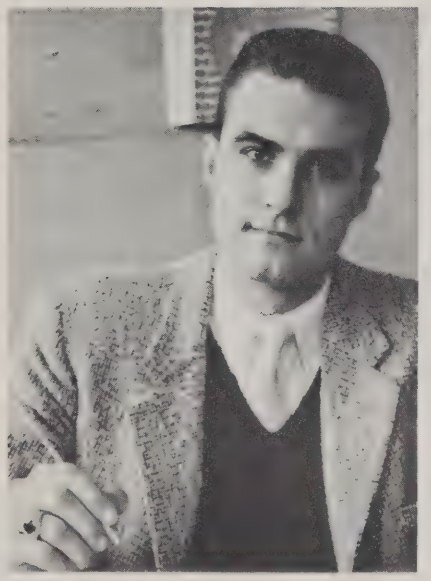
DEPARTMENT OF PAINTING

MARTHA JOANNA STICKNEY, Providence, Rhode Island. *BFA—Illustration.* Drama Club 1, 2, 4, Board of Directors 4; Fine Arts Society, Board of Directors 3, 4; Dean's List 1, 2, 3. ROBERT VAN LEUVEN, St. Louis, Missouri. *BFA—Illustration.* Student Council 1. GAIL WHITMAN, West Dennis, Massachusetts. *BFA—Illustration.* DORIS K. ADAMS, Bound Brook, New Jersey. *BFA—Painting.* Glee Club 1; Student Council 4. RONALD BINKS, Oak Park, Illinois. *BFA—Painting.* National Scholastic Scholarship 1; Sydney Burleigh Scholarship 4; Class Vice President 1; Class President 2; Film Society President 3, 4; Portfolio Photographer 4.



HOWARD BURNS, Cleveland, Ohio. *BFA—Painting.* Fine Arts Society 4. ELLEN R. COOGAN, Providence, Rhode Island. *BFA—Painting.* Glee Club 1; Student Council 3; Drama Club 3, 4, Secretary 4; R.I.S.D. Theater Key 4; Fine Arts Society 4. FREDA GUTMAN, Montreal, Canada. *BFA—Painting.* ANN MARGARET LAANES, Rutherford, New Jersey. *BFA—Painting.* Ritchie Fund Scholarship 2; Drama Club 2; Fine Arts Society 4. JEANNE MARIE MASON, Brockton, Massachusetts. *BFA—Painting.* Fine Arts Society, President 4; Glee Club 1, 2; Drama Club 1, 2, 3, 4; R.I.S.D. Theater Key 4. MARVIN DEAN RICHARDSON, Livingston, New Jersey. *BFA—Painting.*

DEPARTMENT OF ADVERTISING DESIGN



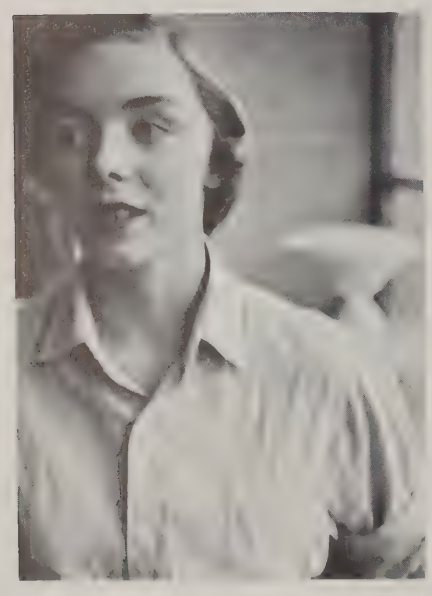
NANCY STETSON, Arlington, Massachusetts. *BFA—Painting.* RACHEL JANE SWEENEY, Nova Scotia, Canada. *BFA—Painting.* Dormitory President 3. RAMON P. J. ALVAREZ, Providence, Rhode Island. *BFA—Advertising.* Drama Club 2, 3; Glee Club 1, 2; Portfolio 3; Basketball 2, 3; Student Council 3, 4, President 4; R.I.S.D. Dance Band 2. JOAN ELAINE BARNEY, East Providence, Rhode Island. *BFA—Advertising Design.* Sailing Club 1, 2, 3; Drama Club 4.

ELAYNE SCHWARTZMAN CANTER, New Haven, Connecticut. *BFA—Advertising Design.* Dormitory Secretary 3; Blockprint 4. NANCY CUTTING, Waterville, Maine. *BFA—Advertising Design.* JEAN DAVIO, Agawam, Massachusetts. *BFA—Advertising Design.* Student Council 1, 2; Spectrum 3, 4, Advertising Manager; Fine Arts Society 3, 4, Board of Directors; Portfolio 4, Art Editor; Art Director's Conference 4. RITA DERJUE, Warwick, Rhode Island. *BFA—Advertising Design.* Ski Club 1, 2, 3, 4; Spectrum 3, 4, Advertising Sales Manager 3; Blockprint 1. SYLVIO A. DEROUIN, Woonsocket, Rhode Island. *BFA—Advertising.* Dean's List 2, 3. Spectrum 2, 3, 4, Art Editor 3, 4; Portfolio 4; Fine Arts Society 3, 4; Art Director's Conference 4. DIANE DROUET, Sandy Hook, Connecticut. *BFA—Advertising Design.*

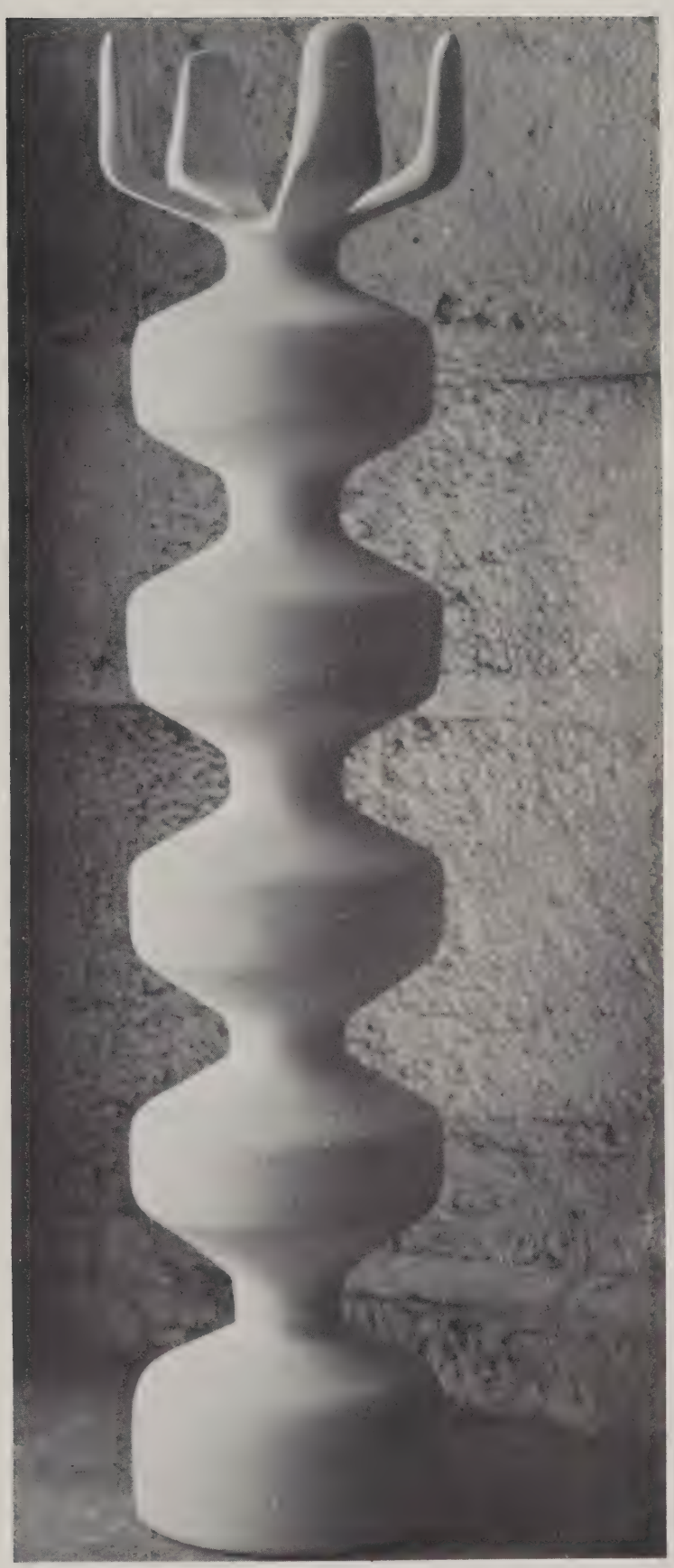
IRENE CLAIRE FREDETTE, Pittsburgh, Pennsylvania. *BFA—Advertising Design.* Portfolio 4, Copy Editor. EMILIO A. GROSSI, Cranston, Rhode Island. *BFA—Advertising Design.* Student Council 1, 3; Spectrum 3, Editor; Fine Arts Society 3, 4, Board of Directors; Art Director's Conference 4; Dean's List 3, 4. BRIGITTE HANF, West Cornwall, Connecticut. *BFA—Advertising Design.* Spectrum 2, 3, 4, Art Editor 3, 4; Portfolio 4; Student Council 4; Glee Club 2; Drama Club 2; Fine Arts Society 3, 4; Art Director's Conference 4; Dean's List 2, 3. JOSEPH D. HOPKINS, JR., Somerset, Massachusetts. *BFA—Advertising Design.* Student Council 3, 4; Publications Committee 3, 4, Chairman 4; Spectrum 3, 4; Portfolio 4, Production Manager; Fine Arts Society 3, 4. BARBARA HYDE, Saylesville, Rhode Island. *BFA—Advertising Design.* Drama Club 4; Sailing Association 4; Industrial National Bank Award 4; Rhode Island Philharmonic Award; Art Director's Conference 4. WARREN JOHNSON, Fanwood, New Jersey. *BFA—Advertising Design.* Drama Club 1, 2, 3, 4, Prop Master 4; Student Council 1, 3, 4; Blockprint 4; Portfolio 3, 4, Photography Editor 4.

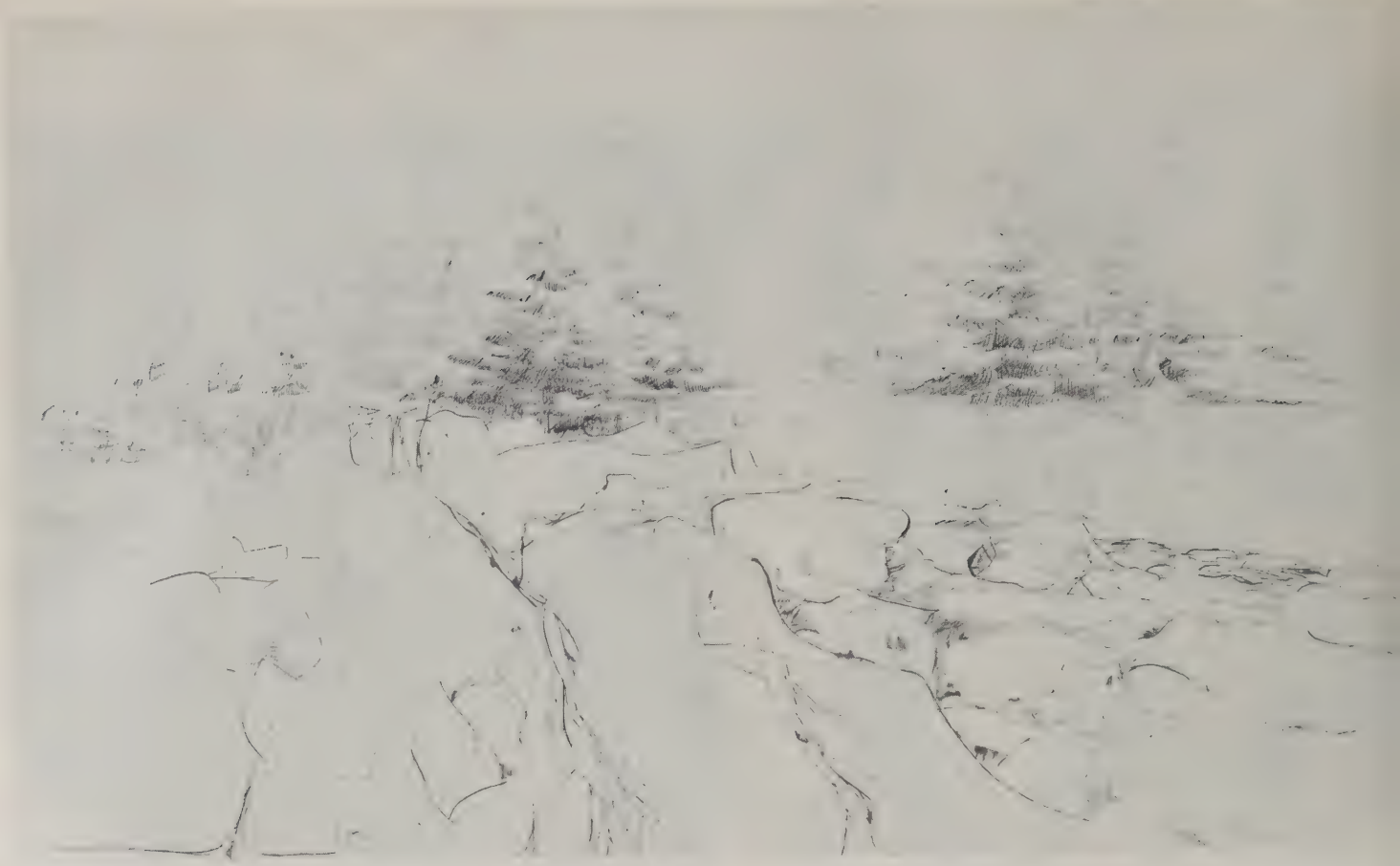
LINCOLN E. MILLER, JR., Shrewsbury, Massachusetts. *BFA—Advertising Design.* Student Council 4. ERIC R. MOANEY, Montclair, New Jersey. *BFA—Advertising Design.* Class Treasurer 2; Camera Club 1, 2, 3; Fencing 2; Ski Club 1; Glee Club 1, 2. ROBERTA ANN MULLIGAN, Pawtucket, Rhode Island. *BFA—Advertising Design.* Class Treasurer 2; Drama Club 1, 2, 3, 4; Newman Club; Ski Club 1, 2. SALLY R. NIELSEN, Brunswick, Maine. *BFA—Advertising Design.* Portfolio 4, Editor; Spectrum 2, 3, 4, Production Manager 3, 4; Student Council 3; Class Vice President 3; Art Director's Conference 4; Dean's List 1; Drama Club 1, 2; Dormitory Secretary 1; Fine Arts Society 3. DANIEL SHEA, Fall River, Massachusetts. *BFA—Advertising Design.* Drama Club 2; Glee Club 2, 3; Portfolio 4; Student Council 3, Vice President 3. ROBERT LEONARD VAUGHAN, Waban, Massachusetts. *BFA—Advertising Design.*

DEPARTMENT OF CERAMICS



JEANNE LUANE SISKA, Westfield, Massachusetts. *BFA—Ceramics.* Fine Arts Society 4. GEORGIANNA FULKERSON, Providence, Rhode Island. *BFA—Ceramics.* Drama Club 1, 2, 3, 4, Executive Board 4; Ski Club 2, 3; Student Council 2, 3, 4; Class Secretary 4.





DIVISION OF TEACHER EDUCATION

We believe that the aim of education is to present to the student knowledge of the world as a unity; to acquaint the student with the greatness of the past and present so that he will be able to think independently and clearly; and so that he may use this knowledge to contribute to the future.

The teacher must help create a sense of reality in dealing with his subject and its materials. The teacher must evoke in the student an intellectual curiosity, an imagination, an ability to "spin the gossamers as well as forge the anchors of the mind, . . . to love all beauty, whether of nature or of art, to hate all vileness, and to respect others as himself," as Thomas Huxley so neatly puts it.

These general aims apply directly to the specific field of Art Education. Here, of course, we must take into account the specialized area: its specific history, its unique tools, its own special relationship to general education and to the world at large.

The Teacher Education program has as its immediate and long-range goal the attraction and education of people able to inspire others in the arts of visual communication. These people should have mastery not only of the teaching craft—art, if you will—but must also have a command of and love for some specific area of the visual arts, such as painting or sculpture.

Teaching is not an asylum for failures—a haven for "last resorters." Teaching demands the utmost in capability, the highest degree of integrity. The teacher who falls asleep on hearing her own lectures usurps the prerogative of her pupils.

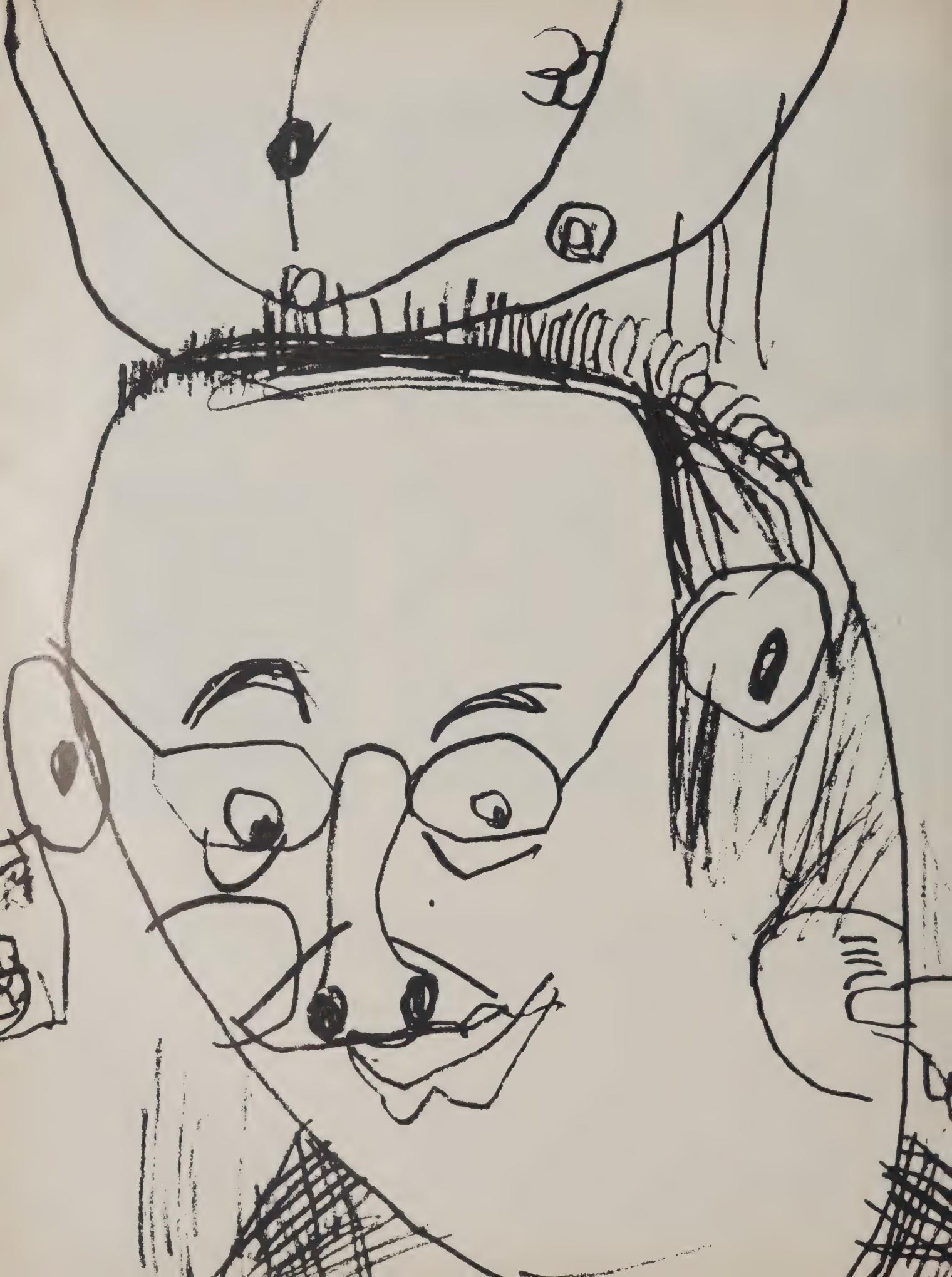
In developing a corps of competent, dedicated art teachers, we create a matrix from which will emerge a young people not only more sensitive to the visual world, but also more sensitive to the needs and realities of life itself.

DR. H. JONATHAN GREENWALD
Director, Office of Teacher Education
Rhode Island School of Design

IRVING BECKENSTEIN, New London, Connecticut. BS Art Education. ROSILINE DUFFY, Pawtucket, Rhode Island. BS — Art Education. MURIEL M. HULBERT, Rehoboth, Massachusetts. BS — Art Education. Student Council 3. GRETCHEN M. KIEHN, North Attleboro, Massachusetts. BS — Art Education.

Not available

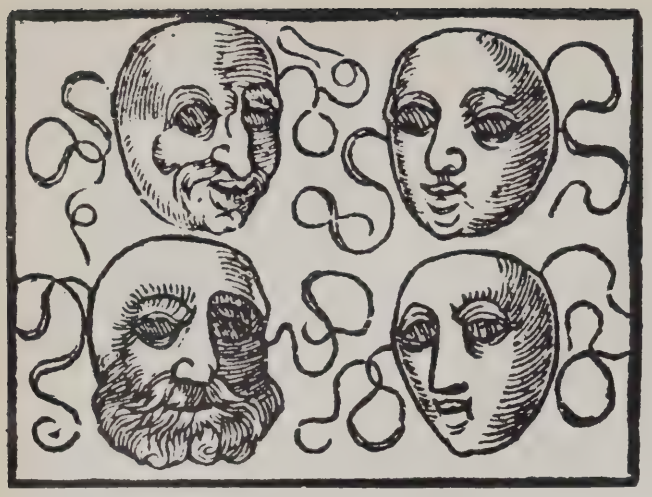
TRUDY M. PEASE, Providence, Rhode Island. BS — Art Education. VIRGIL RASTA, Woonsocket, Rhode Island. BS — Art Education. DIANNE M. RATCLIFF, Pawtucket, Rhode Island. BS — Art Education. Student Council 4. VIOLET E. SCHEIBE, Warwick, Rhode Island. BS — Art Education. RUTH E. SITTELL, Rio Piedras, Puerto Rico. BS — Art Education. ROBERTA MARIE THIBAUDEAU, Saylesville, Rhode Island. BS — Art Education. Newman Club 1, 2, 3, 4, Secretary 2, President 3, 4; Spectrum 3; Dean's List 1, 2; Student Council 3, 4.



STUDENT COUNCIL OFFICERS

RAMON ALVAREZ, President; JUDITH KAUFMAN, Vice President; HELEN CASHELL, Secretary; GEORGE PATTON, Treasurer

SENIOR CLASS OFFICERS DONALD KIRK, President; EDITH ALLARD, Vice President; GEORGIANA FULKERSON, Secretary; JOANNE EGAN, Treasurer



THE THEATER OF R.I.S.D.

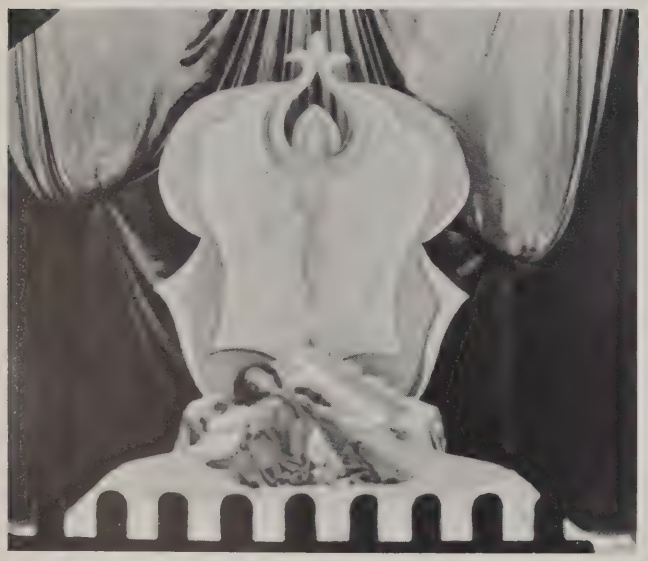
During the 1955-56 school year the R.I.S.D. Drama Organization has enjoyed an upsurge in popularity and participation. A kind of rejuvenation or rebirth has taken place.

Many students who otherwise might not have been interested were attracted by the professional business-like attitude of the Club's new director, Mr. Albert Cohn and by the group's ambitious plans for the immediate future.

In addition to the Club's annual schedule of two plays a year a series of Studio meetings was planned similar to those in professional theater wings and workshops. Several of these have already been held with great success. As the group had hoped, much interest and participation was stimulated among those students who do not ordinarily attend the Club's regular meetings or take part in productions. The program at these meetings usually consists of several studied readings followed by criticism from the director and the group as a whole. On several occasions the meetings have been concluded with an experiment in acting technique, i.e. naturalistic exercises in emotion and sensation.

Fresh standards have been raised; new goals have been set.

LOVE OF FOU



EDWARD HILL; Chairman

ELLEN COOGAN; Secretary

NORMA LOMBARDI; Business Manager

AUDREY WESTHEAD; Member-at-Large

ROBERT BLACK; Stage Manager

JEANNE MASON; Costume Mistress

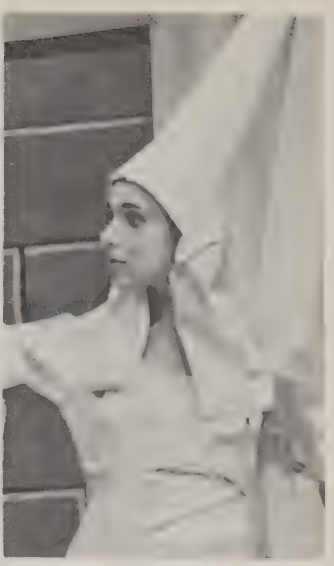
MARGO STEVENS; Social Chairman

MARTHA STICKNEY; Advertising Manager

KRISTIN HALL; Recording Secretary

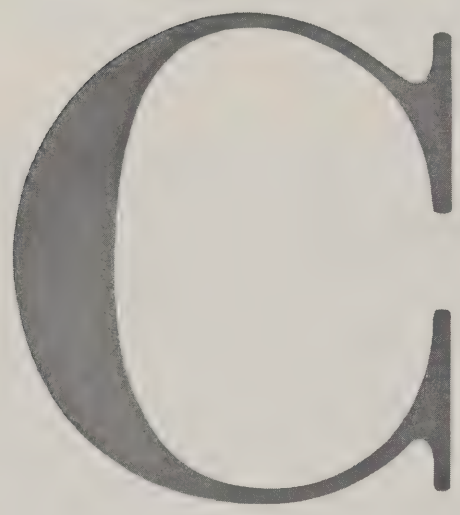
BARBETTE FOSTER; Corresponding Secretary

MARGOT STEVENS; Social Chairman



R COLONELS

THE NEWMAN CLUB has a very distinct position within the general structure of a university or college community. The educational process must assume responsibility for all the needs of students, must be concerned with the many facets of mind and soul, of spirit and of will, which go to make up the living of the human being. The college or university dedicated to the discipline and cultivation of the mind finds itself in the position where it must seek partners in its enterprise. The Newman Club then is a part of the educational effort at the higher level in the total. R.I.S.D. community. Its real purpose is to deepen the spiritual and enrich the temporal lives of its members through a balanced program of religious intellectual and social activities. And as the club through its program is strong and vital and effective, so is our whole educational process enriched and kept alive and vital. ROBERTA THIBAUDEAU; President PATRICIA MURPHY Vice President ELEANOR SCHIAVO; Corresponding Secretary HELEN MARTINS; Recording Secretary JOHN MULLEN; Treasurer



CHRISTIAN ASSOCIATION. All meet together everywhere, and in your meetings wait upon the Lord, and take heed of forming words, but mind the Power, and know that which is eternal, which will keep you all in Unity, walking in the Spirit, and will let you see the Lord near you and amongst. Purposes of the Christian Association; 1. To promote the spiritual growth of the men and women of the Rhode Island School of Design and to increase Christian faith among them through worship and study; 2. To provide fellowship and understanding among students of various denominations and to contribute culturally and socially to the student body; 3. To affiliate itself with the school and community through service. LYNN MACCUBREY; President NANCY BENEDICT; Vice President DOROTHY HEBDEN; Secretary RICHARD BEASLEY; Treasurer

THE GLEE CLUB brings together those who derive fun and enjoyment from sharing one common interest: that of singing. To share this interest means only that one is willing to blend his voice with others, for the blending of these voices not only brings enjoyment to the club members, but to those who listen.

The superiority of the productions offered this year was due to the individual opinions offered by the members in regard to the music and planning of these productions, and as a result of this cooperation, the club this year has attained a prestige never before encountered. RAYMOND MATESICH; President JOANNE KALLSTROM; Secretary DAVID GRIST; Treasurer

13th Century Romanesque Crucifix. Spanish

FILM SOCIETY

RONALD BINKS; President
DONALD HATCH; Vice President
DAVID LEWIS; Secretary
DOROTHY HEBDEN; Treasurer

SPECTRUM

PETER BRADFORD; Editor
SYLVIO DEROUIN, BRIGITTE HANF, EDWARD DOUGLAS, GEORGE DECROSTA; Art Editors
JEAN DAVIO; Advertising Editor
PATRICIA MURPHY, EDITH STEWART, Advertising Sales
SALLY NIELSEN, HELEN CASHELL; Production Managers
NANCY FATZINGER; Circulation
JOANNE EGAN; Copy Editor
JAMES PFEUFER, EMILIO GROSSI; Advisors
ELSIE TUFENKIAN, Secretary

BLOCKPRINT

JOHN DALTON; Editor-in-Chief
MARJORIE FOSS; Managing Editor
DENISE HILLMAN, ALBERT COSTA, JR.; News Co-Editors
ROBERTA ROHRBACK, CYRUS LIPSITT; Feature Co-Editors
ELIZABETH MATHINOS; Circulation Manager
EDITH STEWART; Business Manager
MARGRIT LIPPMAN; Advertising Manager
FRANK FOSTER; Photography Editor
JEANNE MATHESON; Sports Editor

TAKE A BREAK WEEKEND, FEBRUARY 17, 18, 19

Providence Journal Photo

FORMAL

Take-A-Break Weekend, anxiously awaited, too soon ended; flowers faded, but not so the memories. Friday evening's glittering formal at the Biltmore, complete with swirling gowns, tiara's, laughter and dances, was the start of RISD's biggest social event. Precisely at 11 o'clock the introduction and presentation of Colonial bouquets to the Queen nominees was followed by the crowning of Joanne Egan, Take-A-Break Queen. More dancing, more gaiety, spiced with the music of Ralph Stuart and Richard Hayman.

Then, as a solitary bell tolled the hour of 1 o'clock, the Take-A-Break Formal, February 17, 1956 came to an end. No dance could compare with it.

VARIETY SHOW

Lights! Curtain! Music! The Roaring Twenties overtook the RISD stage as one of the best TAB Variety shows on record. The chorus, the songs and the skits cleverly focused their themes on that "flaming era". Humor and hi jinks ran rampant in the form of emcees Joan Strauss and Jim Baldwin.

Shrieks of laughter accompanied the faculty skit a la Ziefgield, with their "blazer boy" chorus and that unforgettable finale complete with breathtaking beauties, booming cannons, fireworks and fluttering flags. The everpopular Octet pleased all, along with ballads, dance numbers and particularly the heart-rendering saga, "Little Nell".

After the show, everyone convened to the informal dance at the Narragansett Hotel. High spirits and a snappy beat kept all toes tapping. Waterman Dorm proudly accepted the coveted trophy cup for their hilarious satire on the Silent Flicks. The music played on and the people danced on until they couldn't . . . that was Saturday of TAB, Feb. 18, 1956.

JAZZ CONCERT

Sunday afternoon in Memorial Hall, an unforgettable experience! Dixieland man, Dixieland Jazz . . . that's the word! The word was spread because the hall was mobbed. Dud Lee and his Dixieland All-Stars blasted away from 3 to 6 pm. Dixie lovers clapped their hands and stomped their feet to numbers like "the Saints", "Basin Street" and all the other favorites. Ellie Schiavo's "Ya Gotta See Mama!" brought the house down to say the least. The old hall couldn't have been as lively, noisy or smoky as it was during Take-A-Break's last stand, Sunday, February 19, 1956.

ralph stuart
music

RISD

Providence Journal Photo

Textile Club

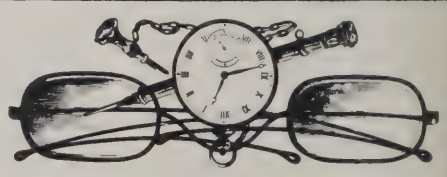
The Textile Club is a professional organization of undergraduates interested in furthering their knowledge of textiles. Its function is to offer a combination of social and educational activities. They provide speakers and films of interest to the fabric designer, apparel designer, textile designer and chemist. In this way, the club helps to coordinate alumni and undergraduates.

ROBERT BLACK; *President*
DONALD VERMETTE; *Vice President*
JANET NOVICK; *Secretary*
NANCY BENEDICT; *Treasurer*

Society of Mechanical Design

The Society of Mechanical Design gives students in the field of Machine Design, Industrial Design and Engineering an opportunity to have speakers, movies, and discussions on topics of interest to them. By holding these various forms of educational activities, the club has tried to inject new thoughts and ideas into the minds of its group and thereby to inspire better and improved designs.

MITCHELL WAIAN; *President*
FRANK LUCASIK; *Vice President*
EUGENE CARAMENTE; *Secretary*
DONALD BRYANT; *Treasurer*



Architectural Society

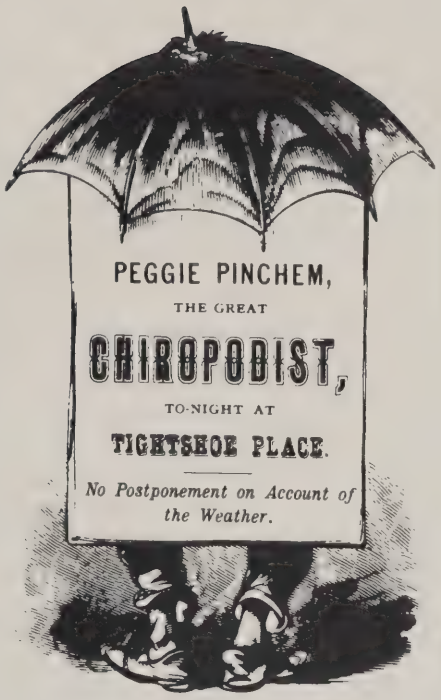
1. To encourage an expanding interest and association with inter-related fields of architecture, landscape architecture, and interior design and with the purposes they serve within the compass of planning in a free society.
2. To establish and maintain, in conjunction with and supplementary to the school library, a collection of current technical books and publications.
3. To promote a closer association between students and alumni of the Planning Division.

Americo Mallozzi; *President*
Leslie Moore; *Vice President*
Carol Hyndman; *Recording Sec.*
Majorie Olson; *Cor. Secretary*
Robert Ricker; *Treasurer*

Industrial Design Society

1. The Society is created for the purpose of holding group discussions and obtaining capable speakers and films on topics chiefly of interest to the people in the field.
2. To promote and maintain interclass communications.

Harold North; *President*
Oskar Heininger; *Vice President*
Mette Arup; *Secretary*
Rino Conti; *Treasurer*



Fine Arts Society

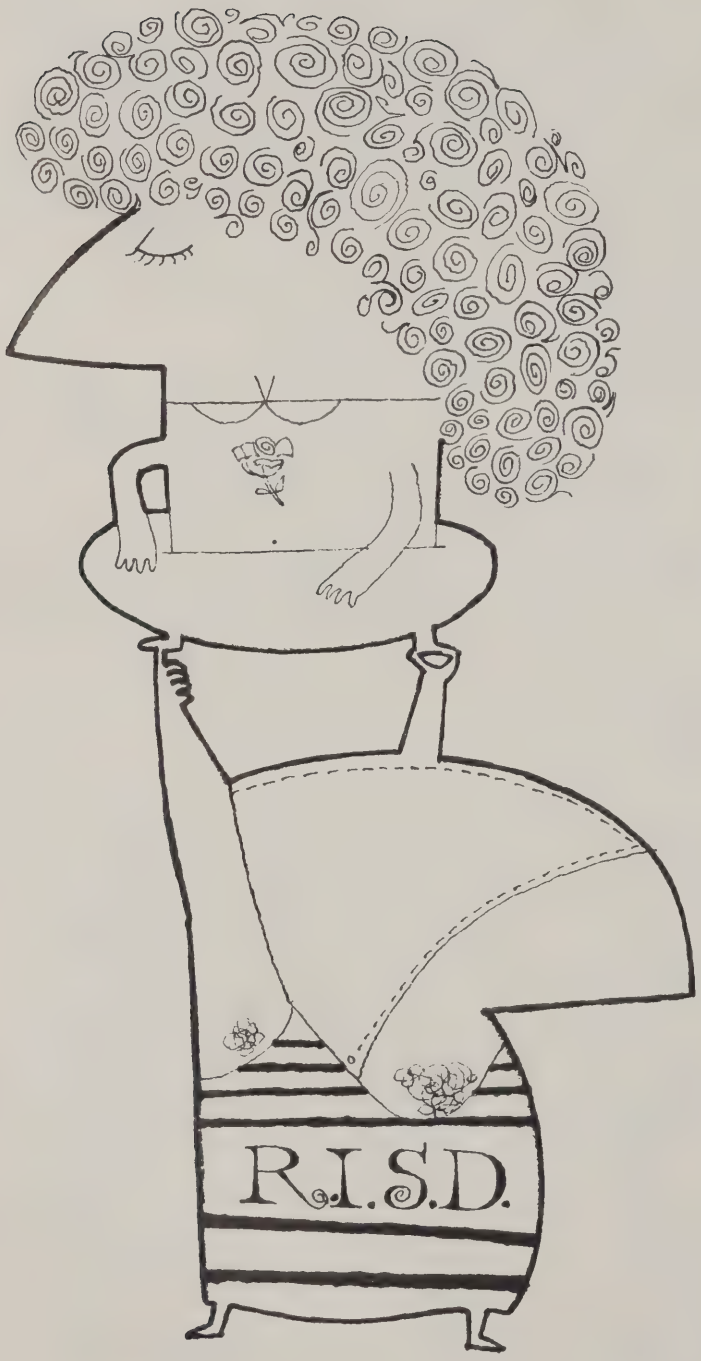
1. To encourage an expanding interest and association in Fine Arts, and its related fields, with the purposes they serve in contemporary society.
2. To establish and maintain, in conjunction with and supplementary to the school library, a collection of current technical books and publications.
3. To promote a closer association between students and alumni of the Division of Fine Arts.

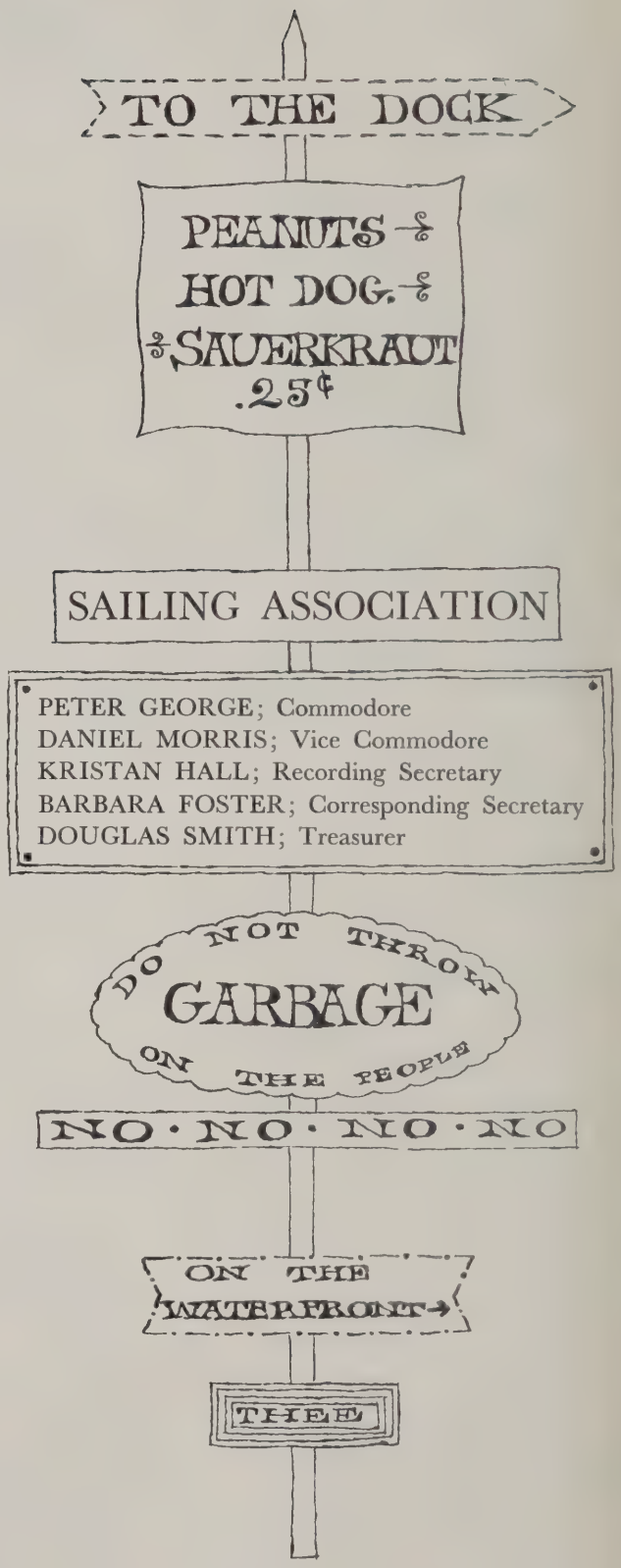
Jeanne Mason; *President*
Peter Bradford; *Vice President*
Majorie Dunlop; *Secretary*
Edward Hill; *Treasurer*

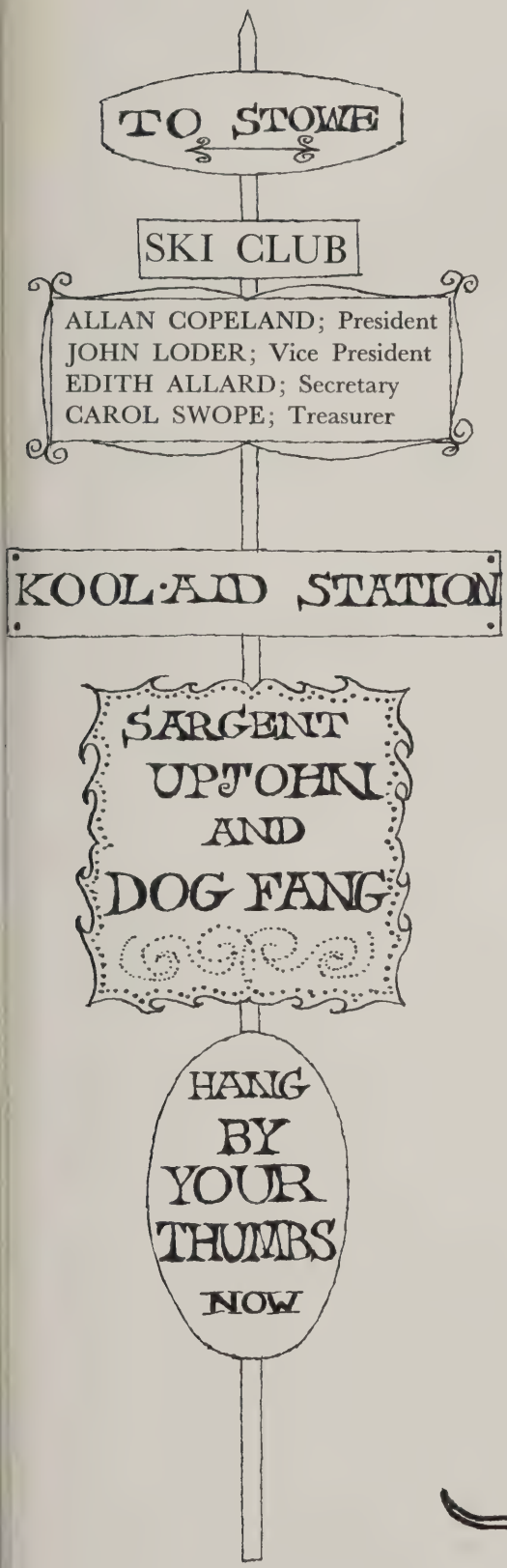
A. A. T. C. C.

The objects of the American Association of Textile Chemists and Colorists are to promote an increased knowledge of the application of dyes and chemicals in the Textile Industry, to encourage research work on chemical processes and materials of importance to the textile industry, and to establish for the members channels by which the interchange of professional knowledge among them may be increased.

Damiano Caramente; *President*
Edward Costa; *Vice President*
Raymond Allen; *Secretary*
Allen Grover; *Treasurer*


R.I.S.D.


TO THE DOCK
PEANUTS
HOT DOG.
SAUERKRAUT
.25¢
SAILING ASSOCIATION
PETER GEORGE; Commodore
DANIEL MORRIS; Vice Commodore
KRISTAN HALL; Recording Secretary
BARBARA FOSTER; Corresponding Secretary
DOUGLAS SMITH; Treasurer
DO NOT THROW
GARBAGE
ON THE PEOPLE
NO · NO · NO · NO
ON THE
WATERFRONT
THEE


TO STOWE
SKI CLUB
ALLAN COPELAND; President
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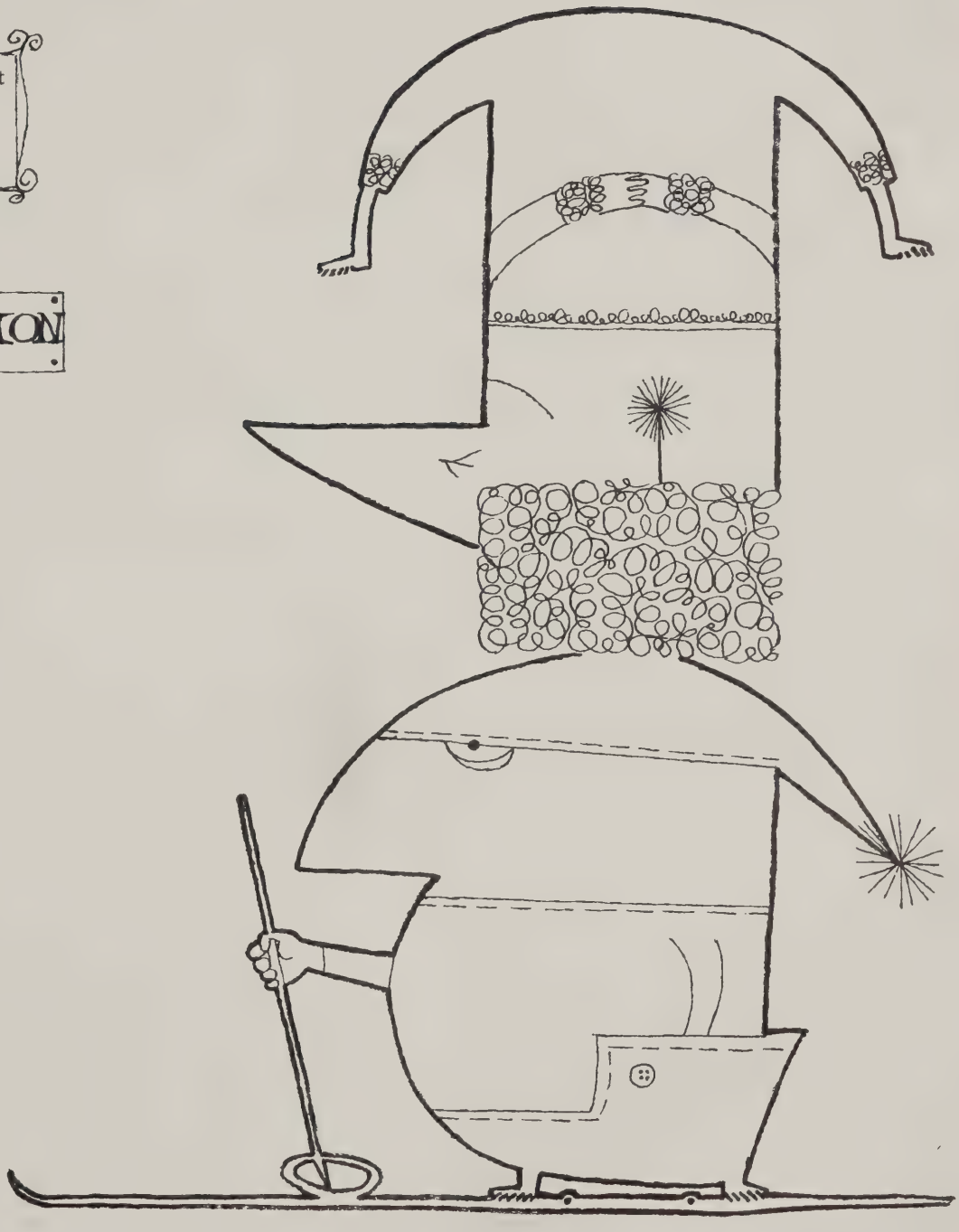

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A MESSAGE TO THE CLASS OF 1956

Welcome to the fold . . .

In the early years, back around 1800, all organized alumni work was done within the class. It was not until 1821 that the first alumni association was founded. So, you see, being an alumnus is an old established custom and an integral part of any educational institution.

The Alumni Association promotes attendance at two important annual affairs—"Take-A-Break" and the Annual Alumni Reunion on Commencement Day. However, the "gate" receipts do not mean as much to us as the fellowship which warrants continuation of these events year after year.

Briefly, we want you to know that there *is* an alumni organization to which you will be proud to belong; an alumni magazine that you will enjoy reading; an alumni office where you will always be cordially greeted; alumni chapters in many cities at whose meetings you will be most welcome; a class to which you belong and with which you should return periodically to see the expansion and improvement of the college . . . and so on down the line of minor details of the alumni and educational program.

We, of the Alumni Association, look to you, the Class of 1956, for assistance in strengthening Rhode Island School of Design's Alumni Association.

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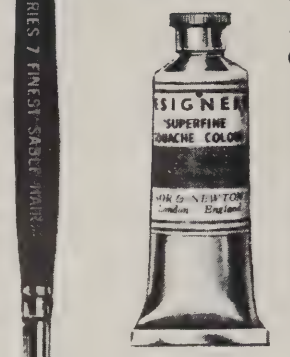

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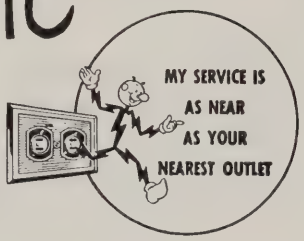

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